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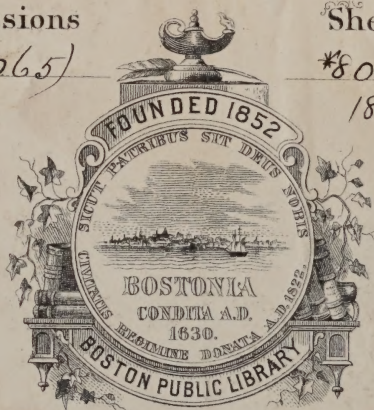
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Received

Jan. 6, 1892.

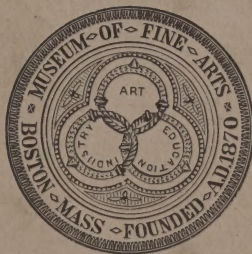
FA. JAN 30

49
1 MUSEUM OF FINE ARTS.

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Paintings & Drawings
CATALOGUE

OF THE

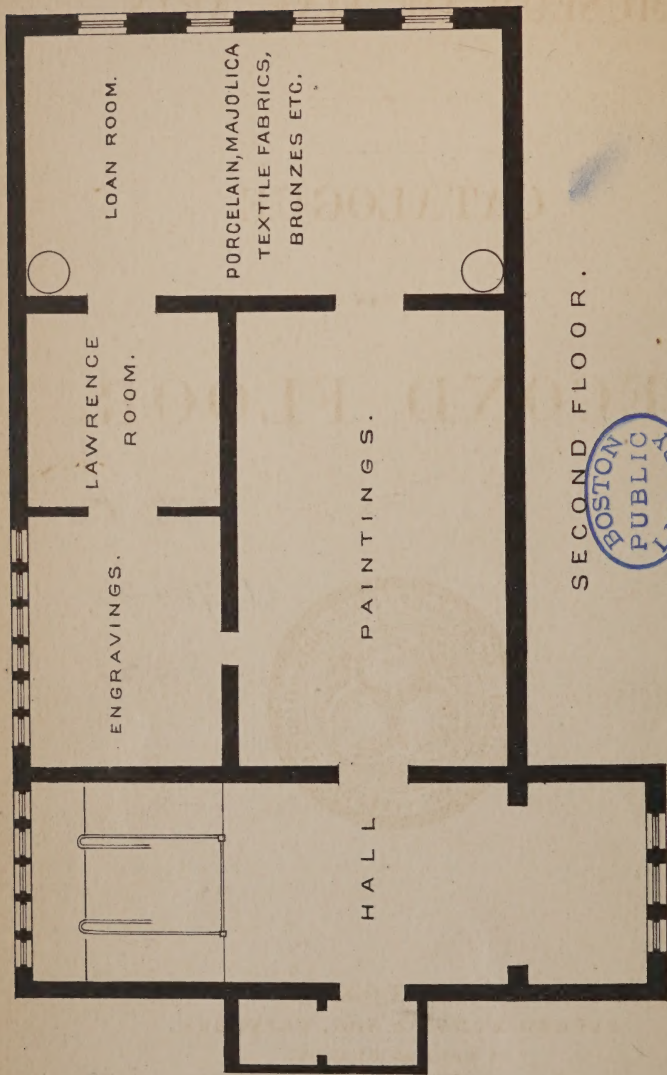
SECOND FLOOR.



Lab. ed
BOSTON:

ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.

1878.



SECOND FLOOR.



MUSEUM OF FINE ARTS.

1878

CATALOGUE

OF THE

SECOND FLOOR.



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1878-90
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BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1878.

B. 4
(37065)
Jan. 6. 1892

MUSEUM OF FINE ARTS.

HALL.—FIRST FLOOR.

MARBLES.

- ORPHEUS. By Thomas G. Crawford. *Athenæum*.
THE FIRST INSPIRATIONS OF COLUMBUS. By Giulio Monteverde, of Genoa. Presented by A. P. Chamberlaine.
WILL-O'-THE-WISP. Harriet Hosmer. *Mrs. Chas. J. Paine*.
COPY OF THE VENUS DE MEDICI *Athenæum*.
CARTHAGINIAN GIRL. Richard S. Greenough. Gift of Miss Joy. *Athenæum*.
HEBE AND GANYMEDE. By T. G. Crawford. Presented by C. C. Perkins.
BUST OF CHAS. SUMNER. By T. G. Crawford. Sumner bequest.
60 FRAGMENTS, consisting of torsos, heads, feet, hands, inscriptions, etc., antique and mediæval, purchased at Rome and set in the wall after the Roman fashion. Presented by C. C. Perkins.
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CASES ON EASTERN SIDE.

- POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.
Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.
Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.
Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by Geo. W. Wales.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by Miss S. Loring.

ON THE WESTERN SIDE.

CHELSEA POTTERY. From the factory of James Robertson & Sons, Chelsea, Mass. Several decorated by John G. Low; and four from the hands of G. W. Fenely. Among other specimens, a series illustrating the making of a vase on the potter's wheel, from the rough clay to the “firing.” Gift of the makers.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Lent by E. W. Hooper.

ON THE WALLS.

THIRTY CASTS FROM THE WALLS OF THE ALHAMBRA.

Presented by Col. Marin, Commissioner from Spain to the Centennial Exhibition at Philadelphia.

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

THE GOLDEN AGE. (Oil Painting.) Luca Giordano. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

LANDING OF STAIRCASE.

CAST OF THE ARIADNE, of the Vatican Gallery, to which it was added by Pope Julius II before 1513. It was long supposed to be a statue of Cleopatra, the bracelet (ophis) upon the upper part of the left arm having been mistaken for the asp, with which she put an end to her life, but it probably represents Ariadne abandoned by Theseus at Naxos, at the moment when Bacchus, seeing her asleep, became enamored of her charms. It is probably a copy from a Greek original, not earlier than the fourth century B. C. The nose, the upper lip, and several of the fingers are modern. Sumner bequest.

TWO HALL SEATS. Florentine and Venetian. Lent by *Lowell D. Allen*.

UPPER HALL.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barquouq, and may God make glorious his reign!"

Sultan Barquouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the right, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the left, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athencæum*.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some fine specimens of Greek vases. *Lent by Lowell D. Allen*.

CAST OF THE SECOND BRONZE GATE at the Baptistery at Florence. Lorenzo Ghiberti. 15th century.

VIRGIL AND DANTE. Half figures in BRONZE. By Henri de Triqueti. Presented to the Museum by his daughter, Mrs. Edwd. Lee Childe.

MARBLE BUST OF RAPHAEL. } *Athencæum*. Gift of T. H.
MARBLE BUST OF RUBENS. } Perkins.

PAINTINGS.

201. BELSHAZZAR'S FEAST. Washington Allston.
Athenæum.
202. TITANIA'S COURT. An outline. By W. Allston.
The heirs of W. Allston.
204. PORTRAIT OF SAMUEL PHILLIPS SAVAGE. Copley.
Selectman of Boston; presided, Dec. 16, 1773, at the meeting which
resulted in the destruction of the tea. President Massachusetts Board
of War. 1718-1797.
J. R. Savage.
205. PORTRAIT OF MRS. SAVAGE (*née* Sarah Tyler). Copley.
Chas. T. Savage.
206. KING LEAR. Benjamin West.
Athenæum.
207. EBERHART, COUNT OF WURTEMBERG, mourning over
the body of his son. Ary Schæffer.
Athenæum.
208. JUDITH. After Cristoforo Allori.
Athenæum.
209. THE SORTIE OF GIBRALTAR. Trumbull.
Athenæum.
210. SEAPORT. Copy of Claude Loraine.
Mrs. S. C. Thwing.
212. COMING OUT OF CHURCH. Brion.
Q. A. Shaw.
213. STA MARIA DELLA SALUTE AND THE GRAND CANAL,
VENICE. Jules Joyant
214. COPY OF A LANDSCAPE by Ruysdael, and figures by
Berghem. *Athenæum.*
215. FLOWER PIECE. Peter Boël.
Athenæum.
216. CHARITY. Schidone.
Mrs. Henry Jones Blake.
217. MADONNA DELLA SEGGIOLA. After Raphael.
Presented by Charles W. Galloupe.

218. HOLY FAMILY. Italian.
Mrs. J. M. Warren.
219. THE FERRY. Keerinckx.
Presented by the heirs of the late J. A. Blanchard.
- 220, 221. L'ALLER ET LE RETOUR DU MARCHÉ. François Boucher. Presented by the heirs of the late Peter Parker.
222. ALEXANDER AND THALESTRIS. Le Brun.
J. G. Farwell.
223. CHRIST AND THE WOMAN OF SAMARIA. Carlo Maratti.
Athenæum.
224. CATTLE. F. Voltz.
H. P. Kidder.
227. THE KNITTING SCHOOL. Anker.
J. M. Sears.
228. FOREST. Diaz.
J. M. Sears.
229. LANDSCAPE. Duprè.
J. M. Sears.
230. AUTUMN MORNING. Troyon.
J. M. Sears.
231. LANDSCAPE. Richet.
J. M. Sears.
232. RIVER BANK. Corot.
J. M. Sears.
233. ON THE CONNECTICUT SHORE. Kensett.
J. M. Sears.
234. ON THE ST. JOHN'S. Hunt.
J. M. Sears.
235. THE FIRST CIDER. Duverger.
J. M. Sears.
236. THE SLAVE SHIP. J. M. W. Turner.
Miss A. S. Hooper.

Extract from Ruskin's "Modern Painters."

"I think the noblest sea that TURNER has ever painted, and if so, the noblest certainly ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not

high nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, — the intense and lurid splendor which burns like gold and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitful and furiously, as the under-strength of the swell compels or permits them, leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers are cast upon the midst of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labors amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

“She is a Slaver, throwing her slaves overboard. The near sea is encumbered with corpses.

“I believe if I were reduced to rest Turner’s immortality upon any single work, I should choose this. Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life; its color is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner’s works), — the power, majesty, and deathfulness of the open, deep, illimitable sea.”

245 to 296. THE DOWSE COLLECTION OF WATER COLORS.

Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

ON STAND AT NORTHERN END OF HALL.

21 DRAWINGS, WATER-COLORS, AND PASTELS, by Jean François Millet. Presented by Martin Brimmer.

On this stand are placed by the side of the crayon of the same subject and by the same hand, —

SHEPHERDESS KNITTING (in oils).

Lent by Alexander Cochrane.

THE SAME (in pastel).

Lent by Martin Brimmer.

PICTURE GALLERY.

Where Paintings are not the property of the Museum, the name of the owner is printed in italics.

1. PORTRAIT OF A MAN IN ARMOR. Sir Peter Lely
William W. Greenough.
2. RICHMOND CASTLE. J. Constable.
T. G. Appleton.
3. LANDSCAPE. Gainsborough.
Sumner bequest.
4. PORTRAIT OF SIR CHARLES HOBBY. Sir Peter Lely.
Athenæum.
5. THE BANISHED LORD. Sir Joshua Reynolds.
Bequest of S. H. Perkins.
6. PORTRAIT MISS LOUISA PYNE. Sir Joshua Reynolds.
Presented by Thos. G. Appleton.
7. PORTRAIT OF BENJ. WEST. Sir Thomas Lawrence.
Bequest of S. H. Perkins.
9. ROMAN PICTURE GALLERY. Pannini.
Athenæum.
10. ST. SEBASTIAN. Copy of Guido.
Athenæum.
11. SUMMER. Gustave Doré.
Presented by Mr. Richard Baker.
12. COPY OF THE *Notte* OF CORREGGIO.
Athenæum.
13. INTERIOR OF ST. PETER'S. Pannini.
Athenæum.
14. MARY OF MODENA, QUEEN OF JAMES II. 1693. Rigaud.
Miss C. C. Brown.

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| 15. | RECEPTION OF THE EMBASSADOR. | Leon y Escosura. |
| | <i>T. Wigglesworth.</i> | |
| 16. | PORTRAIT OF FRANKLIN. | Greuze. |
| | <i>Athenæum.</i> | |
| 17. | CHAPEAU BLANC. | Greuze. |
| | <i>Athenæum. Dowse Collection.</i> | |
| 18. | CHILDREN'S HEADS. | Greuze. |
| | <i>Francis Brooks.</i> | |
| 19. | HEAD OF A GIRL. | Grimani. |
| | <i>Athenæum, Dowse Collection.</i> | |
| 20. | MARS AND VENUS. | Terburg. |
| | Sumner bequest. | |
| 21. | GUARD-ROOM. | G. V. Eeckhout. |
| | Sumner bequest. | |
| 22. | PORTRAIT. | Style of Rigaud. |
| | Sumner bequest. | |
| 23. | ORPHEUS CHARMING THE BEASTS. | Paul Bril. |
| | <i>Mrs. J. M. Warren.</i> | |
| 24. | PORTRAIT OF REMBRANDT BY HIMSELF. | A copy. |
| | <i>Athenæum.</i> | |
| 25. | HALT OF TROOPERS. | Vander Meulen. |
| | <i>Mrs. Blake.</i> | |
| 26. | SEA PIECE. | Adrian Van der Velde. |
| | Presented by Stephen H. Perkins. | |
| 27. | PORTRAIT, after Rembrandt. | |
| | <i>Athenæum.</i> | |
| 28. | CUYP'S DAUGHTER. | Cuyp. |
| | Sumner bequest. | |
| 29. | THE LACE-MAKER. | Gerard Dow. |
| | Sumner bequest. | |
| 30. | HEAD OF A LION. | Rubens. |
| | <i>T. G. Appleton.</i> | |
| 31. | DUTCH BOORS. | Van Ostade. |
| | <i>C. W. Galloupe.</i> | |
| 32. | THE BROKEN PITCHER. | Jan Steen. |
| | <i>C. W. Galloupe.</i> | |

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| 33. | LANDSCAPE. | S. Ruysdael. |
| | <i>R. Sullivan.</i> | |
| 34. | WOMAN WORKING ON LACE, ATTENDED BY A NEGRESS. | Attributed to F. Mieris. |
| | Sumner bequest. | |
| 35. | PORTRAIT. | Holbein. |
| | Sumner bequest. | |
| 36. | DEPOSITION FROM THE CROSS. | L. Kranach. |
| | Sumner bequest. | |
| 37. | A FIGHT WITH DEATH. | D. Vinckenbooms. |
| | Sumner bequest. | |
| 38. | INTERIOR. | Attributed to Van Ostade. |
| | <i>Martin Brimmer.</i> | |
| 39. | DUTCH KITCHEN. | |
| | <i>Athenæum.</i> | |
| 40. | LANDSCAPE. | John Both. |
| | <i>Mrs. J. M. Warren.</i> | |
| 42. | VIEW NEAR DORT. | S. de Vlieger. |
| | Sumner bequest. | |
| 44. | VENICE. | Ziem. |
| | <i>John C. Phillips.</i> | |
| 45. | A CIRCASSIAN. | F. Duveneck. |
| | Presented by Miss Hooper. | |
| 46. | FLIGHT OF THE STANDARD-BEARER. | A. Schreyer. |
| | <i>John C. Phillips.</i> | |
| 47. | ON THE NILE. | E. Fromentin. |
| | <i>John C. Phillips.</i> | |
| 48. | PLAYING CHURCH. | Perrault. |
| | <i>T. Wigglesworth.</i> | |
| 49. | A BRITTANY IDYL. | G. H. Boughton. |
| | <i>John C. Phillips.</i> | |
| 50. | FADING LIGHT. | G. H. Boughton. |
| | <i>T. G. Appleton.</i> | |
| 51. | ARAB HORSES. | Fromentin. |
| | <i>Henry Sayles.</i> | |
| 52. | SUNSET. | Daubigny. |
| | <i>John C. Phillips.</i> | |
| 53. | VIEW ON THE LOIRE. | C. F. Daubigny. |
| | <i>John C. Phillips.</i> | |

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| 54. | ZOUAVES BEHIND A REDOUBT. | Pils. |
| | <i>T. Wigglesworth.</i> | |
| 55. | ELIJAH FED BY RAVENS. | Allston. |
| | Gift of Mrs. and Miss Hooper. | |
| 56. | LANDSCAPE. | César de Cock. |
| | <i>John C. Phillips.</i> | |
| 57. | DANTE AND VIRGIL. | Corot. |
| | Presented by Quincy A. Shaw. | |
| 58. | EVENING. | Corot. |
| | <i>Henry Sayles.</i> | |
| 59. | LANDSCAPE. | Corot. |
| | <i>T. G. Appleton.</i> | |
| 60. | SPRING. | Daubigny. |
| | <i>Henry Sayles.</i> | |
| 61. | NEAR VILLE D'AVRAY. | Corot. |
| | <i>Henry Sayles.</i> | |
| 62. | LANDSCAPE. | Th. Rousseau. |
| | <i>H. P. Kidder.</i> | |
| 63. | STUDY IN A FOREST. | Diaz. |
| | Presented by contribution. | |
| 65. | LANDSCAPE. | Inness. |
| | <i>T. G. Appleton.</i> | |
| 66. | LANDSCAPE. | Michel. |
| | <i>Mrs. Gurney.</i> | |
| 67. | GIRL PICKING WATER LILIES. | Eastman Johnson. |
| | <i>T. G. Appleton.</i> | |
| 68. | MONTE MARIO. | T. H. Hotchkiss. |
| | <i>T. G. Appleton.</i> | |
| 69. | LAKE THRASYMENE. | S. Colman. |
| | <i>Mrs. J. M. Warren.</i> | |
| 70. | HEAD. | E. Vedder. |
| | <i>Mrs. J. M. Warren.</i> | |
| 71. | LANDSCAPE. | E. Vedder. |
| | Bequest of Chas. Sumner. | |
| 72. | VENICE. | S. Colman. |
| | <i>Mrs. J. M. Warren.</i> | |
| 73. | INTERIOR OF THE BARGELLO, FLORENCE. | Edwin White. |
| | Gift of Mrs. Edwin White. | |

74. LANDSCAPE. *John H. Sturgis.* W. A. Gay.
75. TREES AND BROOK. *T. G. Appleton.* J. F. Kensett.
76. STUDY HEAD. *Edward H. Clement.* David Neal.
77. LANDSCAPE. *B. Schlesinger.* C. F. Daubigny.
78. LANDSCAPE, with figures. *B. Schlesinger.* J. Monticelli.
79. RUINS. *Miss E. M. Ward.* Panini.
- 80, 81. GENERAL AND MRS. WARREN. *Dr. Buckminster Brown.* J. S. Copley.
85. PORTRAIT OF COL. JOSIAH QUINCY. 1769. *The Misses Quincy.* Copley.
86. PORTRAIT MISS CHANDLER (afterward Mrs. Murray).
(For sale.) *Mrs. John Ware.* J. S. Copley.
87. PORTRAIT OF MISS HANNAH ADAMS. *Athenæum.* Harding.
88. JOHN HANCOCK. *From Faneuil Hall.* Copley.
89. SAMUEL ADAMS. *From Faneuil Hall.* Copley.
90. PORTRAIT OF WASHINGTON ALLSTON. *Painted in London about 1807.* Walker.
91. PORTRAIT OF IRVING. *Athenæum.*
92. PORTRAIT OF JOHN QUINCY ADAMS. *From Faneuil Hall.* Page.
93. JOHN ADAMS. *Athenæum.* Stuart Newton.
94. JUDGE EDMUND QUINCY. 1681-1738, member Executive Council and Justice of the Supreme Court of the Colony. This portrait of their great-grandfather presented by the children of Hon. Josiah Quincy. Smibert.

95. WASHINGTON. Stuart.
From Faneuil Hall.
 Presented to the city of Boston by Hon. Samuel Parkman, 1806. Deposited with four other portraits in the Museum for safe-keeping, Nov., 1876.
96. PORTRAIT OF MRS. DUMMER. (For sale.) Copley.
97. PORTRAIT. F. Duveneck.
Miss Boott.
98. PORTRAIT OF GILBERT STUART. Neagle.
Athenæum.
99. PORTRAIT OF BENJAMIN WEST. Allston.
Athenæum.
100. PORTRAIT OF WEBSTER. (For sale.) Ames.
Mrs. B. S. Moulton.
101. WASHINGTON. By Gilbert Stuart.
Athenæum.

"A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy to his children." — *Putnam's Magazine*, 1855.

The second is now in the possession of Mr. Russell Sturgis, London.

102. MARTHA WASHINGTON. Stuart.
Athenæum.

103. PORTRAIT OF GEN. BOYD. Stuart.
Mme. E. Yzuaga del Valle.
104. PORTRAIT OF GEN. KNOX. Stuart.
From Faneuil Hall.
105. HON. JOSIAH QUINCY. 1772-1864. Mayor of Boston,
1823-1829. Stuart.
Presented by his daughter, Miss Eliza Susan Quincy.
106. COMMODORE HULL. Stuart.
Loaned by the Hull family.
107. MRS. N. COFFIN. Stuart.
Nathan Appleton.
110. PILOT BOAT. Allston.
John Codman.
111. GIRL AND KID. W. M. Hunt.
Miss Howes.
112. ST. JOHN'S RIVER. W. M. Hunt.
T. Wigglesworth.
113. STAG BY MOONLIGHT. W. M. Hunt.
Francis Brooks.
114. WOMAN MILKING. Jean François Millet.
Presented by Martin Brimmer.
115. PORTRAIT OF A LADY. W. Allston.
R. Sullivan.
116. MOTHER AND CHILD. W. Allston.
Mrs. Gurney.
117. BERGÈRE ASSISE. Jean-François Millet.
Gift of S. D. Warren.
118. TOBIT AND SARA WATCHING FOR THE RETURN OF
TOBIAS. Jean François Millet.
Henry Sayles.
119. HEAD OF A GIRL. W. M. Hunt.
T. G. Appleton.
122. MOSES DELIVERING THE LAW. Guercino.
Athenæum.
123. ST. PETER. Guercino?
R. Sullivan.

124. MADONNA DEL SAN SISTO. Copy by Morritz Retzsch.
Bequest of S. H. Perkins.
126. LUCRETIA. Guido.
Miss Greenough.
127. THE ALCHEMIST. Teniers.
Francis Brooks.
128. PORTRAIT OF CARDINAL ROSPIGLIOSI. Velasquez.
Miss E. Perkins.
- Cardinal Rospigliosi, afterwards Pope, was the patron of Velasquez when in Rome. This portrait was owned for many years by Walter Savage Landor.
129. SAINTS IN ADORATION, part of a predella. Fra Bartolomeo.
Mrs. S. Cleveland.
130. SAINT SERGIUS. From the Greek Monastery of Troitsa.
G. V. Fox.
131. BACCHUS WITH ATTENDANT FAUN AND SATYR. Rubens.
Mrs. J. Hardcastle.
133. HOLY FAMILY. An early copy of Andrea del Sarto.
Q. A. Shaw.
134. LYBIAN SIBYL. From the Rinuccini Gallery.
Miss C. C. Brown.
135. THE CORONATION OF THE VIRGIN. Orcagna.
Miss E. Perkins.
136. NATIVITY. School of Giotto.
Athenæum.
140. A PIETÀ, WITH PAINTINGS OF SAINTS ON PANELS.
Bartolommeo Vivarini. Signed, and dated 1435.
Q. A. Shaw.
141. MARRIAGE OF TOBIAS. G. Biliverti.
G. W. Wales.
142. THE HOLY FAMILY. Annibale Carracci.
Loaned by *Mr. George Walker*, of Springfield, Mass.

This picture, painted at Parma, when Annibale Carracci studied to imitate Correggio, was bought at Bologna from the Signori Conti. It was brought to this country about forty years ago.

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| 143. | ETERNITY. | D. Calvart. |
| | <i>G. W. Wales.</i> | |
| 144. | ST. FRANCIS IN ECSTASY. | Guido. |
| | <i>Edward T. Potter.</i> | |
| 145. | RINALDO IN THE GARDEN OF ARMIDA. | Attributed |
| | to Vandyke. (For sale.) | |
| | <i>Jas. O. Sargent.</i> | |
| 146. | STA. BARBARA. | Guercino. |
| | <i>Francis Brooks.</i> | |
| 147. | HEAD OF A MAN. | Ascribed to Tintoretto. |
| | Bequest of S. H. Perkins. | |
| 148. | ECCE HOMO. | Guercino. |
| | <i>Francis Brooks.</i> | |
| 149. | LANDSCAPE AND SHEEP. | Jacques. |
| | <i>T. Wigglesworth.</i> | |
| 150. | HERDING SWINE IN BRITTANY. | Jacques. |
| | <i>Henry Sayles.</i> | |
| 151. | VIRGIN AND CHILD. | Diaz. |
| | <i>Alexander Cochrane.</i> | |
| 152. | STUDY FOR THE "VOLUNTEERS OF 1792." | Couture. |
| | Presented by the contribution of several persons. | |
| 153. | LA CURÉE. | Courbet. |
| | <i>H. Sayles.</i> | |
| 154. | ALEXANDER AND DIOGENES. | Le Brun. |
| | <i>J. G. Farwell.</i> | |
| 155. | THE GRAND CANAL, VENICE. | Canaletti. |
| | <i>Francis Brooks.</i> | |
| 156. | HEAD OF A YOUTH. | Couture. |
| | <i>Alexander Cochrane.</i> | |
| 157. | LANDSCAPE AND CATTLE. | C. Troyon. |
| | <i>T. G. Appleton.</i> | |

LOAN ROOM.

TAPESTRIES.

THE three magnificent specimens of tapestry loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was

downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

THE EIGHT PANELS OF OAK GILDED on the wall between the windows were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. *Lent by Mr. Harleston Parker.*

POTTERY AND PORCELAIN.

The interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There

is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum will present good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro-Giorgio at Gubbio, fine examples

of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, and Græco Italian pottery on the first floor in the "Egyptian" and "First Greek" rooms; and on the same floor, in the Hall, a collection of the Pottery of the American Mound-builders, with specimens of modern Spanish, Moorish and Kabyle work, and some modern American pottery. In the "Loan" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; and in Case D, modern pottery of various nations.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish

potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence, felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscription, as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards

added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.
3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chefs d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH. Bernard Palissy; born 1510, died 1580.
 11, 12, 13. SPANISH MAIOLICA PLATES. *J. W. Paige*.
 14, 15 16. SPEZIERIA JARS, for drugs. *Geo. W. Wales*.
 17. URBINO JAR. *J. W. Paige*.
 18, 19. CASTELLI PLATES. *Geo. W. Wales*.
 20. CASTELLI PLATE. *Harleston Deacon*.
 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales*.
 28. SAVONA PLATE. *J. W. Paige*.
 29. HISPANO-MORESQUE PLATE. *Geo. W. Wales*.
 And several pieces lent by *A. B. French*.

ROBBIA WARE.

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
 31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
 32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

Standing by this case is a BUST OF MME. LAMBALLE? TERRA COTTA, by Pajou, 1775. Presented by Geo W. Wales.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I, Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe

Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchymist, fled to Saxony. Augustus II hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year

* **KAOLINE**, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

1756. In Holland, porcelain manufactories were established at Weesp, in 1764 ; at the Hague, in 1778 ; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is loaned chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, Mrs. W. B. Swett, and Mr. D. O. Clarke. Especially noticeable are, in the first compartment,—

TALL JAR, MING DYNASTY. *Lent by Dr. Geo. R. Hall.*

WHITE OVIFORM JAR. *G. W. Wales.*

TWO OLD AND VERY FINE MING VASES, loaned by *Mrs. Swett*, from the Heard Collection.

ALTAR CUP, white, very old and rare. *G. W. Wales.*

FIVE-FINGERED ROSADON. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

In the second compartment, —

IMPERIAL DRAGON VASE, tall, green; an unique specimen
D. O. Clarke.

CELADON POT, three handles, reign of Yuang-tching,
1725-1735. *Mrs. Burlingame.*

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales.*

VASES OF RICH COLOR. *J. W. Paige.*

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*

ANOTHER of same fabric. *D. O. Clarke.*

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

In the third compartment, —

ROSADON VASE, Japanese, rich color, and TWO CRACKLED
VASES. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736-1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.

G. W. Wales.

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN.
G. W. Wales.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

TEA-SET, SÈVRES, "presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871."

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES VASES, GROS BLEU. *Harleston Deacon.*

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. *Lent by Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. *Lent by G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

TEA-SET OF OLD CHINA, RAISED FLOWERS. *J. W. Paige.*

SNUFF BOTTLES. *Loaned by Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

Above the case are three fine specimens of CELADON, loaned by *Mr. Wales* and *Mr. Clarke.*

ROSADON, or bullock's blood. *By Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green, Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465-1468.

CASE C.

CINNABAR LACQUER. Various specimens from *Mrs. Gardner Brewer.*

CINNABAR LACQUER, BOWL AND TRAY. *Dr. Geo. R. Hall.*
LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. *Fouchow lacquer. Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES PAINTED LACQUER, from Cashmere.
S. K. Baylies.

Above is a group of DRESDEN China, presented by Mr. Sypher, of New York.

And DRESDEN PITCHER. Gift of Mr. F. C. Foster.

CASE D.

POTTERY.

PERSIAN ware, and a French imitation of it. Given by Mr. Wales.

TILES from the Mosque of St. Sophia, Constantinople.

RUSSIAN tile work.

JAPANESE POTTERY. *G. W. Wales.*

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Three other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. *D. O. Clarke.*

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

Fourteen of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

MEXICAN, AZTEC, AND GERMAN.

Above is a SPANISH JAR, presented by G. W. Wales.

To the left is a large frame of modern SPANISH tiles.

CASE E.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by C. C. Perkins.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by C. C. Perkins.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription: *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by C. C. Perkins.

3 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

CASE EE.

MEDALS, mostly Italian. Loaned by *John H. Storer.*

CASE F.

MISCELLANEOUS.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

SILVER ORNAMENTS OF A CROSS. Spanish. Of exquisite workmanship, by Juan Arpes. *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and gnostic. Lent by *L. D. Allen.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

- SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.
- THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by E. Francis Parker.
- SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.
- SILVER RUSSIAN HANGING LAMP. Loaned, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.
- SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Loaned by *Mrs. Bruen*.
- AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.
- KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan*.
- ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.
- SILVER PITCHER. Chinese. *E. Cunningham*.
- EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*
- PERSIAN BOX. *L. D. Allen*.
- PERSIAN MIRROR CASE. *C. C. Perkins*.
- FRENCH FAN. *Mrs. G. W. Wales*.
- CARVED IVORY, from Delhi.
- CARVED RHINOCEROS HORN. } *S. K. Baylies.*
- SILVER SURAIS, Cashmere.
- SERAIS AND A JUG OF GROTESQUE ANIMAL SHAPÉ from Cashmere. Silver, plated with gold, richly cut. *Miss Lowell and Edward J. Lowell*.
- Several specimens of SILVER WORK. From Miss Lowell.

CASE G.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

WOOD CARVING. Arabesques. By Romanelli, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innsbruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

ST. GUDULA, patron saint of Brussels, rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY BOX. Silver mounting. Italian. Sixteenth century. *C. C. Perkins.*

IVORY BOX of early date, bearing arms and initials of Victoria Colonna. *Miss Stearns.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth century. *Chas. T. How.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

CASE H.**CHINESE ART.**

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by Mrs. W. B. Swett, Miss Brewer, Dr. Hall, J. W. Paige, and D. O. Clarke.

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

CASE I.**JAPANESE BRONZES.**

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, those in rear especially noticeable for fine shape. *Chas. Wolcott Brooks.*

THREE KIOTA VASES of 17th century. Iron, richly inlaid with gold and silver. *W. H. Macomber.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

By this case on a pedestal against the wall.

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous

PAIR OF BRACKETS, STONE, from a Chinese temple. *J. F. Hunt.*

CASE J.**CLOISONNÉ ENAMEL.**

The foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused. That here exhibited is mostly of Chinese workmanship.

LARGE JAR. Loaned by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer*.

Eleven pieces loaned by *Mr. D. O. Clarke*, three by *Mrs. Swett*, and three by the *Athenæum*.

IMPERIAL STIRRUPS from the Summer Palace. *Mrs. Gurney*.

VASE OF JAPANESE WORK. Contrasting strongly, both in color and design, with Chinese work. *Mrs. Gurney*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — **PORCELAINS AND EARTH-WARE**, mostly modern. Chiefly noticeable are, on the upper shelf, **OLD SATSUMA VASE**, dragon in red and gold; the lip bends over, forming a fringe. **PAIR OF VASES**, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted. soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, **KIOTA VASE**, a brilliant cock. A curious **VASE, BLUE AND WHITE**, in shape of an expanded flower. **HANGING VASE** for flowers, resembling a mediæval drinking-horn. Several fine specimens of **EGG-SHELL PORCELAIN**, presented by E. Cunningham. On bottom shelf, a fine **HIBACHE**, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — **BRONZES**, mostly modern. **FIVE TEAPOTS**, of excellent design. **VASE**, decorated

with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

CABINET, BLACK LACQUER. Design cut out; old and fine specimen. BALL OF ROCK CRYSTAL, and another illustrating the process of cutting. *Dr. Geo. R. Hall.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

DOG, CARVED WOOD, SWORD AND FOUR PIECES OF BRILLIANT EMBROIDERY. *Dr. W. S. Bigelow.*

FOUR OTHER PIECES. *L. D. Allen.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT. — LARGE VASE. *Chas. Wolcott Brooks*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTÁ VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED.

O. W. Peabody.

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

RARE SHELL LACQUER. *Dr. Geo. R. Hall.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

BRONZE TANK. Metal of fine color; dragon-head handles.

Chas. G. Loring.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional

Chinese lion, Kara Shishi. Old and highly valuable.

G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

On right:—

A Case of JAPANESE GAMES; specimens of exquisite work presented by the Mikado to *L. Prang & Co.*

CASE L.

METAL-WORK.

BENARES BRASS WARE. Twenty-one specimens, utensils of common use, deeply cut. *Edward J. Lowell.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell* and *Edward J. Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athenæum.*

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. *Lent by F. H. Smith.*

BOWL, ENAMELLED. French. *Athenæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP. By Donatello. 15th century.

IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujeon. 16th century.

TAZZA, MELEAGER AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER (above the case).

CASE M.

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the Athenæum.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1563). Subject, Goliath going forth to Battle.

Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges Enamels. Sumner bequest.

ON THE WALL BY THE CIRCULAR STAIRWAY.—WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

On a pedestal under one of the windows, a highly decorative IRON GRILLE. Lent by *R. M. Hunt*.

CASE N.

EMBROIDERIES.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige*.

GREEK in red silk. *J. W. Paige*.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum*.

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige*.

PERSIAN FABRICS, wall hangings, prayer rugs, etc., 16th and 17th centuries, presented, with others on the south wall, by Martin Brimmer.

CASE O.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE P.

CHINESE IMPERIAL ROBE. Yellow satin embroidered with silk. Imperial five-clawed dragon.

Another of similar design on plum-colored silk. These were taken at the sacking of the Summer Palace.

Also SADDLE CLOTH AND COLLAR.

CHINESE MANDARIN DRESS.

JAPANESE DRESS, PRINTED COTTON, covered with figures of skeletons at a tea party. The above were lent by *Mrs. Edward J. Young.*

JAPANESE OUTER DRESS of white, inner of blue crape. Lent by *Mrs. T. G. Cary.*

CHINESE DRESS EMBROIDERED. Part of the wedding outfit of a mandarin's daughter. The silk embroidery on the purple outer dress is especially notable. Lent by *Mrs. Edward Cunningham.*

CASES Q AND R.

EMBROIDERIES AND SILKS.

A rare collection of EMBROIDERIES from HERZEGOVINA; mostly worked for bed-covers; handed down from mother to daughter for generations. *Dr. W. S. Bigelow.*

OLD TURKISH EMBROIDERY. *Miss Deacon.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian.

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*

SPANISH EMBROIDERIES. *E. B. Russell.*

JAPANESE SILKS. Book of patterns of great variety.

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

MODERN LACE WORK *Mrs. Damoreau.*

PINA SCARF from Manilla. Great variety of pattern. Gift of *Mrs. John L. Gardner.*

CASE S.

SILK TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Loaned by the Athenæum. Nos. 1, 3, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *applique* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.

15. **LARGE BED-COVER**, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. **STOLE**, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. **BAPTISMAL COVERING**, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. **STOLE**, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. **LARGE COPE**, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. **SILK ALTAR CLOTH**, gray and white, with gold and silver flowers. Italian. 17th century.
24. **STOLE**, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. **VEST**, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. **ALTAR CLOTH**, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. **COVERING**, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. **STOLE**, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. **COVERING**, of violet silk, embroidered in gold. Italian 18th century.
30. **COPE**, of cut velvet, green on green. Italian. 16th century.
31. **LETTER POUCH**, with embroideries of silk and gold. Italian. 17th century.

CASES T AND U.**LACES.**

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. *Loaned by Mrs. Gardner Brewer and Mrs. G. W. Wales.*

VENETIAN LACE. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE V.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. *Ditto.*

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

To the right.

JAPANESE SHRINE. The gilding of the wood is remarkable.

The roof well displays the construction of temple roofs in Japan. *C. A. Longfellow.*

To the left.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetric, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

PHOTOGRAPH ROOM (third story).

The circular stairs lead to a room in which are exhibited a series of Braun's photographs from drawings by the old masters. Also a number of the chromo-lithographs published by the Arundel Society. *Loaned by the Athenæum.*

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

SCULPTURED WOOD.

Collected by A. Castellani. Athenæum. Nos. 2, 17, and 19 are placed over the case on the south wall of the Loan Room.

1. **MARRIAGE CHEST**, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. **CABINET**, of fine style. 16th century. Italian work.
3. **BAS-RELIEF**, with many figures sculptured by Tasso of Florence. 16th century.
4. **FIVE FRAGMENTS OF A PIECE OF FURNITURE**, representing children and arabesques. Italian. 16th century.

5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian, 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.

26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.

44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

CABINETS.

- EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.
- MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*
- TWO ARM-CHAIRS. Certosina work. 17th century. "
- PORTUGUESE CHAIR. Embossed leather. "
- SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.
- TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.
- TWO SPANISH CABINETS. *E. B. Russell.*
- SPANISH BOX PRESSED LEATHER. *E. B. Russell.*
- AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell*.

CUIRASS. From the field of Waterloo. *Athenæum*.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the cornice. *J. W. Paige*.

Lent by *Frederick Skinner*.

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ENGRAVING ROOM.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these will be changed from time to time. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

The ENGRAVINGS bequeathed by Mr. CHARLES SUMNER are hung upon the walls.

CARTOON.

CHRIST THE HOPE AND SUPPORT OF THE AFFLICTED. Paul Delaroche. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

WATER COLORS AND DRAWINGS. By Benjamin West. Lent by *J. H. Sturgis*.

S. F. McHenry

MUSEUM OF FINE ARTS

THIRTEENTH CATALOGUE

THIRD EDITION.

OF

8076.52

WORKS OF ART

EXHIBITED.

Part 2.

Paintings, Drawings, Engravings, and Decorative Art.



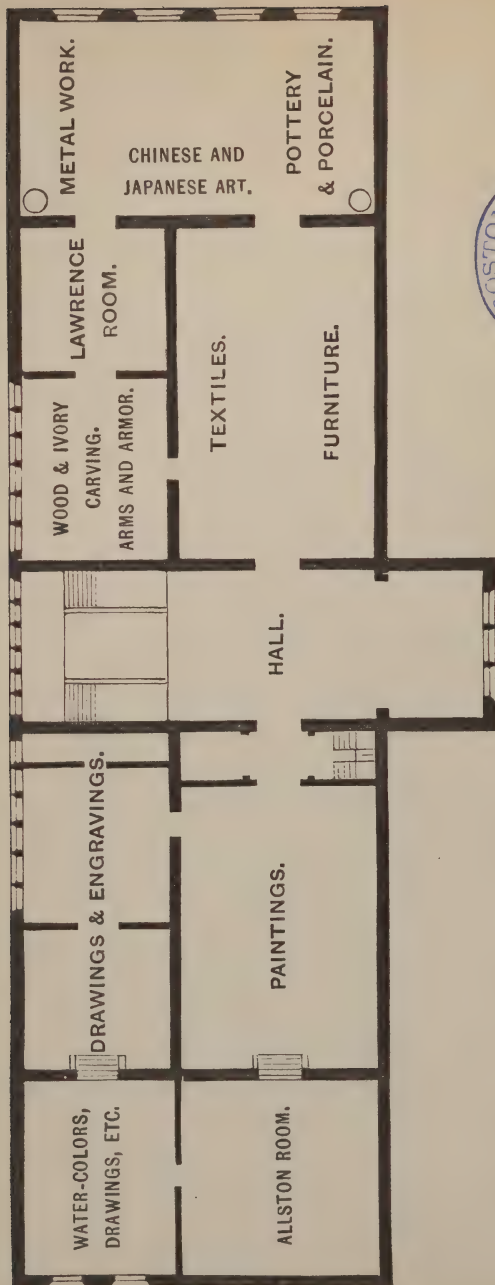
BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1879.

11 Columbus Square



SECOND FLOOR.

MUSEUM OF FINE ARTS.

THIRTEENTH CATALOGUE

[THIRD EDITION]

OF THE

Collection of Ancient and Modern

WORKS OF ART

GIVEN OR LENT

TO THE TRUSTEES.

Part 2.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART

BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1879.

PAINTINGS.

The names of lenders are printed in Italics.

*Pictures for sale are marked thus.**

IN THE HALL.

WASHINGTON ALLSTON.

1. Belshazzar's Feast. *Athencæum.*

B. WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

2. King Lear. *Athencæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and of Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

5. Judith. (A copy.) *Athencæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

6. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athencæum.*

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

7. Coming out of Church. *Q. A. Shaw.*

F. A. M. RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

8. Copy of Madonna del San Sisto.

Bequest of S. H. Perkins.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

9. Roman Picture Gallery.

Athencæum

10. Interior of St. Peter's.

Athencæum.

11. Copy of a Landscape by Ruysdael, and figures by Berghem.

Athencæum.

F. J. VOLTZ: b. at Washington, 1817.

Member of the Academies of Berlin and Munich; Royal Bavarian professor; studied at the Academy of Munich, and in 1843 went to Italy, where he remained two years. His specialty is in representing idyllic animal pictures.

12. Cattle.

H. P. Kidder.

CHAS. F. DAUBIGNY.

13. Seashore.

F. L. Higginson.

14. Sunset.

John C. Phillips.

15. On the River Oise.

Thomas Wigglesworth.

ADOLPHE SCHREYER: b. Frankfort-on-the-Main, 1828.

Court painter of Grand Duke of Mecklenburg-Schwerin. He has visited Algiers and the Eastern countries, as well as all the principal countries of Europe, and everywhere has made studies.

16. Flight of the Standard-Bearer.

John C. Phillips.

E. DE PRATÈRE: b. at Courtrai.

17. Landscape with Cattle.

John H. Sturgis.

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876

Studied under Cabat; travelled in the East, 1846, and visited Algiers. His works, almost without exception, represent Oriental subjects.

19. On the Nile.

John C. Phillips.

CÉSAR DE COCK: b. at Ghent.

A painter of landscape. Received medals at Paris, 1867 and 1869.

20. Landscape. *John C. Phillips.*

EMILE VAN MARCKE: b. at Sevres.

Chevalier of the Legion of Honor. Pupil of Troyon.

21. Landscape and Cattle. *John C. Phillips.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

23, 24. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

25. Flower Piece. *Athenæum.*

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

26. Madonna and Child. *Francis Brooks.*

AFTER RAPHAEL.

27. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1690; d. Amsterdam, 1646.

He painted landscapes with considerable celebrity, in which the figures were inserted by Poelenburg. He went to

England in the reign of Charles I., and accompanied that monarch to Scotland.

29. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted his education and sent him to Rome in the care of Poussin in 1642, where he remained four years, then returning to Paris, where he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter by Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

30. Alexander and Thalestris.

J. G. Farwell.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

31. Christ and the Woman of Samaria.

Athenæum.

GEORGE INNESS: b. Newburg, N. Y., 1825.

In 1846 began the practice of his profession as a landscape painter, passing a few months in the studio of Regis Gignoux. He has made several visits to Europe for study, remaining in Italy from 1871 to 1875.

32. Tower, Pontine Marshes.

H. P. Kidder.

J. FOXCROFT COLE: b. Jay, Me., 1837.

A pupil of Lambinet, Paris, from 1860 to 1863, and afterwards of C. Jacque. His professional life has been spent in Paris and Boston.

33. Pasturage in Normandy. *Artist.*

MRS. S. T. DARRAH.

A native of Pennsylvania. Her professional life has been spent in Boston. She paints landscapes and marine views.

[34. Coast Scene near New Bedford. *Miss Alice N. Towne.*

G. FULLER.

35. * Boy and Calf. *Artist.*

40 to 91. THE DOWSE COLLECTION OF WATER-COLORS.
Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

PICTURE GALLERY.

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor. Made his *début* at the Salon of 1831, with five landscapes. Now rarely exhibits at the Salon.

99. Landscape. *F. L. Higginson.*

L. J. F. BONNAT: b. at Bayonne, 1833.

Officer of the Legion of Honor. He studied under Frédéric Madrazo, at Madrid, and went to Paris at twenty-one years of age and placed himself under the direction of Léon Cogniet. He took the second *grand prix* at Rome, which did not enable him to go to the Villa Medici, but he studied four years in Rome.

100. Italian Girl. *F. L. Higginson.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, and has sent his pictures to the Salon nearly every year since 1838. Also, has executed more than one hundred etchings.

101. View on the Loire. *John C. Phillips.*

JULES DUPRÉ.

102. Evening. *S. D. Warren.*

E. FROMENTIN.

103. Egyptian Village. *J. W. Paige.*

104. Arab Horses. *Henry Sayles.*

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, making his *début* in 1834.

105. Landscape.

Thomas Wigglesworth.

L. J. F. BONNAT.

106. The Elder Sister.

H. P. Kidder.

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling. Appeared at the Salon, 1833.

107. Landscape.

T. Wigglesworth.

G. COURBET.

108. Landscape with Waterfall.

Gideon Scull.

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rustic subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

109. Landscape with Sheep.

Gideon Scull.

E. LAMBINET. (See No. 107.)

110.

J. W. Paige.

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at l'École des Beaux Arts. Pupil of Picot. After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

111. Zouaves behind a Redoubt.

T. Wigglesworth.

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

112. Reception of the Ambassador.

T. Wigglesworth.

CHARLES LANDELLE: b. Laval, 1821.

Chevalier of the Legion of Honor. Pupil of Delaroche. An historical and religious painter, also of portraits.

113. Fellah Woman.

F. L. Higginson.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

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| 114. | Unfinished Picture. | [Presented by James Davis. |
| 115. | Near Ville d'Avray. | <i>Henry Sayles.</i> |
| 116. | Landscape. | <i>T. G. Appleton.</i> |
| 117. | Landscape. | <i>F. L. Higginson.</i> |
| 118. | Dante and Virgil. | Presented by Quincy A. Shaw. |
| 119. | Landscape. | <i>J. W. Paige.</i> |
| 120. | Evening. | <i>Henry Sayles.</i> |

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

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| 121. | In the Forest. | <i>J. W. Paige.</i> |
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CIMA DA CONEGLIANO.

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| 122. | Madonna and Child. | <i>C. F. Shimmmin.</i> |
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GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

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| 123. | Ecce Homo. | <i>Francis Brooks.</i> |
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ASCRIBED TO TINTORETTO.

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| 124. | Head of a Man. | Bequest of S. H. Perkins. |
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BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly

chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

125. The Scourging of Christ. *Q. A. Shaw.*

FROM THE RINUCCINI GALLERY.

126. Libyan Sibyl. *Miss C. C. Brown.*

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1625. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

127. A Donor and his two patron Saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger, b. 1495, d. 1543.

Athenæum.

VELASQUEZ: b. at Seville, 1599; d. at Madrid, 1660.

Studied under Francisco Herrera and Pacheco. In 1623 appointed court painter to Philip IV. Travelled in Italy in 1629, and again in 1648; at the latter time painted his celebrated portrait of Pope Innocent X. His greatest works are still at Madrid, where alone he can be adequately appreciated. They are chiefly portraits, and among the most famous is that in which he himself is represented as painting the Infanta Margarita, afterwards Empress of Germany.

128. Portrait of Cardinal Rospigliosi. *Miss E. Perkins.*

Cardinal Rospigliosi, afterwards Pope, was the patron of Velasquez when in Rome. This portrait was owned for many years by Walter Savage Landor.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

129. A Pietà, with Paintings of [Saints on Panels.
Signed, and dated 1435. *Q. A. Shaw.*

FRA BARTOLOMÉO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he then was in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, under the direction of Raphael, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

130. Saints in Adoration, part of a predella.

Mrs. S. Cleveland.

GIOVANNI BILIVERTI: a Florentine painter, b. 1576; d. 1644.

Studied under Cigoli, and blended the style of that master with that of Paolo Veronese and Titi.

132. Marriage of Tobias. *G. W. Wales.*

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

133. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

D. CALVART: b. at Antwerp, about 1555; d. Bologna, 1619.

An eminent painter of the Bolognese school. Pupil of Fontana and of Sabbatini. He established at Bologna the celebrated school where Guido, Domenichino, and Albano were educated.

134. Eternity.

G. W. Wales.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

136. Chapeau Blanc.

Athenæum. Dowse Collection.

J. B. GREUZE.

137. Children's Heads.

Francis Brooks.

GUERCINO.

138. Sta. Barbara.

Francis Brooks.

139. Moses delivering the Law.

Athenæum.

C. E. JACQUE.

140. Landscape and Sheep.

T. Wigglesworth.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

141. La Curée.

H. Sayles.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delacroix. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

142. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

ALEXANDRE CALAME: b. at Vevay, 1810; d. 1864.

Member of the Academies of St. Petersburg and Brussels. Chevalier of the Legion of Honor. Pupil of Diday. He travelled in Germany, Netherlands, England, and Italy. His pictures of wild mountain scenery are remarkable both in drawing and color. His etchings and lithographs are famous. One of the most successful painters of Swiss mountain scenery.

143. Inundation of the Reuss. *F. L. Higginson.*

PIERRE BILLET: b. at Cantin, France.

A friend of Jules Breton, who assisted him much in his painting. Received medals in 1873 and 1874.

144. A Young Shepherdess. *S. D. Warren.*

H. HORBACH.

145. Monks tasting Wine. *W. W. Warren.*

RIBOT.

146. Figure. *B. W. Crowninshield.*

CHARLES EMILE JACQUE.

147. Farm Scene. *F. L. Higginson.*

148. Herding Swine in Brittany. *Henry Sayles.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1833 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

149. Bergère Assise. *Gift of S. D. Warren.*

150. Unfinished Picture. *Presented by Martin Brimmer.*

151. Woman Milking. *Presented by Martin Brimmer.*

152. Tobit and Sara watching for the Return of Tobias.

Henry Sayles.

153. Coming from the Fountain. *S. D. Warren.*

154. *Edward Wheelwright.*

N. DIAZ.

155. Landscape. *Thomas Wigglesworth.*

C. F. DAUBIGNY.

156. Spring. *Henry Sayles.*

N. DIAZ.

157. Study in a Forest. Presented by contribution.

GUSTAVE DORÉ: b. at Strasbourg, 1832; settled in Paris.

He has achieved distinction as a painter, sculptor, and designer on wood.

158. Summer. Presented by Mr. Richard Baker.

A. BIERSTADT: b. Düsseldorf, 1829.

Chevalier of the Legion of Honor. He was taken to America when an infant, and grew up there. In 1853 entered the Academy of Düsseldorf; afterwards travelled in Italy and Switzerland, pursuing his art.

159. The Arch of Octavius. *Athenæum.*

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture in Paris. For three years exhibited at the Paris Salon. His studio was at Boston.

160. Head of a Girl. *T. G. Appleton.*

161. Elaine. *S. H. Russell.*

F. B. DEBLOIS.

162. * Winter Scene (d'Huyson). *Artist.*

W. ALLAN GAY: b. at Hingham, Mass., 1821.

Studied under Weir at West Point, and Troyno at Paris. Resides in Boston.

163. Whitehead. *H. P. Kidder.*

WYATT EATON:

A native of Canada. Educated in Paris under Gérôme, and has occupied a studio in New York for several years, painting portraits and landscapes with figures.

164. * Harvesters at Rest (Plain of Barbizon). *Artist.*

FRANK DUVENECK: b in America.

Studied in Munich. A pupil of Diez, and considered one of his best followers.

165. A Circassian. Presented by Miss Hooper.

FRED. WILLIAMS.

166. Landscape. *Miss Draper.*

MISS MARY E. WILLIAMS.

167. * Roman Beggar. *Artist.*

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years. Studio at New York.

168. Trees and Brook. *T. G. Appleton.*

169. Sunset. *C. C. Perkins.*

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy he opened a studio in New York, but is at present a resident of Rome.

170. Death of Abel. *F. L. Higginson.*

171. * Prayer in the Desert. *J. F. Cole.*

172. Landscape. Bequest of Chas. Sumner.

173. The Lair of the Sea-Serpent. *T. G. Appleton.*

CHARLES H. MILLER: b. New York, 1842.

Educated as a physician, but turned his attention to painting, and exhibited his first picture in 1860. In 1867 he settled in Munich for three years, studying under Prof. Lieber and at the Bavarian Royal Academy.

174. * Old Oaks at Creedmoor. *Artist.*

DANIEL FISHER.

175. Twilight, Witley. *W. H. Sweet.*

FREDERICK P. VINTON: b. Bangor, Me., 1846.

In 1876 he went to Paris and studied under Bonnat, and afterwards to Munich, where he studied under Duvenceck, and in the Academy under Profs. Wagner and Diez.

Returning to Paris, he was one of the early pupils in the school of Jean Paul Laurens. Returned to America in 1878, and opened a studio in Boston.

176. Portrait. *T. G. Appleton.*

GEORGE H. BOUGHTON : b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

177. A Brittany Idyl. *John C. Phillips*

JOHN LA FARGE.

Figure, flower, and landscape artist. Studios at New York and Newport. He executed the frescos in Trinity Church, Boston.

178. Landscape at Newport. *Miss Alice Hooper.*

MRS. SARAH W. WHITMAN.

179. Portrait of a Boy. *Alfred P. Rockwell.*

DAVID NEAL : b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

180. Interior of Westminster Abbey. *Mrs. Francis Cutting.*

WILLIAM M. HUNT. (See No. 160.)

181. Portrait. *Charles Francis Adams.*

182. Sunset. *T. Appleton.*

183. On the Edge of the Forest. *Edward Wheelwright.*

R. H. FULLER.

184. View, Malden. *H. P. Kidder.*

JAMES WHISTLER: b. at Lowell, Mass., 1834.

Taken as a child to Russia, but returned to America at twelve years of age, and was educated at West Point.

In 1855 he removed to England, and later studied two years under Gleyre in Paris. Settled in London. Has exhibited his works at the Royal Academy, Paris Salon, The Hague, etc. As an etcher, he stands in the foremost rank of those practising the art, and received a gold medal at The Hague.

185. Interior.

E. W. Hooper.

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returned to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

186. Girl picking Water Lilies.

T. G. Appleton.

T. H. HOTCHKISS.

187. Monte Mario.

T. G. Appleton.

WINSLOW HOMER.

188. Sunday Morning in Virginia.

Artist.

CLEMENT R. GRANT: b. at Freeport, Me., 1849.

He has spent his professional life in Portland and Boston. A painter of figures with landscapes, and occasionally of portraits.

189. Puritans.

Artist.

J. FOXCROFT COLE. (See No. 33.)

190. * Sheep-Washing in Normandy.

Artist.

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his professional life in Boston.

191. Portrait.

Artist

ACHILLE F. OUDINOT: b. Damigny, France, 1820.

A pupil of Corot in painting, and of Huyot in architecture. In 1877 he took up his residence in Boston, where he follows the profession of an artist.

192. Landscape.

Artist.

RICHARD M. STAIGG.

A native of Leeds, England, but brought to America when a youth. Remained in Paris 1867 to 1869, and exhibited in the Salon of 1868. Resides in Boston.

193. Portrait. *Artist.*

J. WELLS CHAMPNEY ("Champ."): b. Boston, 1843.

In 1866 he went to Europe and studied at Écouen, as a pupil of Ed. Frère; also at Antwerp and Rome. In 1870 he returned to America and opened a studio in Boston. Later, travelled again in Europe, and on his return settled in Deerfield, Mass.

194. Hearts or Diamonds? *Thos. Wigglesworth.*

E. L. WEEKS: b. Boston, 1849.

Studied at the École des Beaux Arts, Paris, and in the ateliers of Gérôme and Bonnat, and has spent much time in Egypt and the East.

195. Street in Tangiers. *H. P. Kidder.*

WILLIAM H. FURNESS, Jr.: b. Philadelphia, 1827; d. 1867.

Studied in Dresden, Munich, Düsseldorf, and Paris. Settled in Philadelphia, but subsequently removed to Boston, where the last years of his professional life were spent. He was particularly happy in his crayon drawings, devoting himself to that branch of art.

197. Portrait. *John H. Sturgis.*

MRS. ELLEN STURGIS DIXEY.

198. Jasmines. *Artist.*

FRANK W. ROGERS.

201. "Steady." *T. Wigglesworth.*

S. COTTON PENNOCK.

202. Chrysanthemums. *Artist.*

J. AUDUBON.

204. * Fish-Hawk. *Miss Bates.*

OTTO GRUNDMANN: b. Dresden, 1848.

Director of the Art School of the Art Museum of Boston. Studied at the Academies of Dresden and Antwerp, and at Paris; also under Prof. Hübner and Van Lerius. He established himself in Düsseldorf, where he remained until 1876, when he came to Boston.

205. Sunday Afternoon. *R. C. Waterston.*
206. Study. *Artist.*

HAMILTON G. WILDE.

207. On the Nile. *Harleston Deacon.*

HORACE R. BURDICK: b. Connecticut, 1844.

Opened a studio in Boston in 1866. Painter of portraits in oil and crayon.

208. * The Latest News: *Artist.*

T. W. DEWING: b. Boston.

Pupil of Lefebvre and Boulanger, in Paris, where he worked for some time. Settled in Boston.

209. * A Gladiator. *Artist.*

W. F. LANSIL.

210. * Abandoned. *Artist.*

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1860 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

211. Romany Girl. *Artist.*
212. Was she Witch? *Artist.*

WINSLOW HOMER.

213. A Visit from the Old Mistress. *Artist.*

G. H. BOUGHTON.

214. Fading Light. *T. G. Appleton.*

JAMES D. SMILLIE: b. New York, 1833.

Educated as an engraver, and practised that profession until 1864, when he turned his attention to drawing and painting. He has spent his professional life in New York. One of the original members of the American Society of Painters in Water-Colors, founded in 1866.

215. The Top of the Hill.

J. H. Sturgis.

J. R. TILTON: b. in Loudon, N. H., 1833.

He has been a close student of the Venetian school of painting, especially of Titian, but is a graduate of no art academy, and has studied under no master. His professional life has been spent in Italy, chiefly in Rome.

216. Venice.

C. C. Perkins.

JOZEF CHELMONSKI.

217.

Mrs. Caroline Tappan.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj.

West in London. After having practised with great success as a portrait painter, both in London and Paris, he returned to America in 1794, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

218. Washington.

Athenæum.

"A letter of Stuart's which appeared in the New York *Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy to his children." — *Putnam's Magazine*, 1855

The second is now in the possession of Mr. Russell Sturgis, London.

219. Martha Washington.

Athenæum.

220. Washington.

From Faneuil Hall.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Deposited with four other portraits in the Museum for safe-keeping, November, 1876.

- 221. Portrait of Mrs. Swan. *Miss E. H. Bartol.*
- 222. Portrait of Mrs. N. Coffin. *Nathan Appleton.*
- 223. Commodore Hull. *Lent by the Hull family.*
- 224. Portrait of Mrs. Howard. *Miss E. H. Bartol.*
- 225. Portrait of Gen. Boyd. *Mme. E. Yzuaga del Valle.*
- 226. Portrait of Gen. Knox. *From Faneuil Hall.*
- 227. Hon. Josiah Quincy. 1772-1864. Mayor of Boston, 1823-1829.

Presented by his daughter, Miss Eliza Susan Quincy.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

- 228. Portrait of John Quincy Adams. *From Faneuil Hall.*

F. WALKER.

- 229. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

- 230. The Two Sisters. *Mrs. S. Hooper.*
- 231. Portrait of Himself. *Miss Alice S. Hooper.*
- 232. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.
- 233. Florimel. *Mrs. Baldwin.*
- 234. The Evening Hymn. *Miss Alice S. Hooper.*
- 235. Head of a Jew. *Athenæum.*
- 236. Portrait of Benjamin West. *Athenæum.*
- 237. Rosalie. *Nathan Appleton.*
- 238. Landscape with Stone Pine. *Mrs. H. W. Foote.*

239. Isaac of York. *Athenæum.*
 240. Pilot Boat.
 242. Shepherd Boy. *Mrs. R. C. Hooper.*
 244. Polyphemus. *Mrs. Baldwin.*
 245. Portrait of Harris. Gift of Miss Harris.

ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

246. Cuyp's Daughter. Sumner bequest.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

247. Sea Piece. Presented by Stephen H. Perkins.

RUYSDAEL.

248. *C. F. Shimmis.*

GERARD DOUW: b. Leyden, 1613; d. Leyden, 1675.

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

249. The Lace-Maker. Sumner bequest.

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brower and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

250. The Alchemist. *Francis Brooks.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

251. The Broken Pitcher. *C. W. Galloupe.*

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

252. Dutch Boors. *C. W. Galloupe.*

TENIERS. (See No. 250.)

253. *Francis Brooks.*

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Brengel. He occasionally painted historical subjects, in which the landscape serves as the background.

254. A Fight with Death. Sumner bequest.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

“Rubens,” says Sir Joshua Reynolds, “was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never

properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

255. Bacchus with Attendant Fawn and Satyr.

256. Head of a Lion.

T. G. Appleton.

LUCAS KRANACH: b. Bamberg, 1472; d. Weimar, 1533.

German school. His family name was Sunder, but according to the usage of his time he took the name of his native city. Court painter of Saxony. Friend and follower of Luther, and forty-four years burgomaster of Wittemberg.

257. Deposition from the Cross.

Sumner bequest.

HANS HOLBEIN.

258. Portrait. (A copy.)

Sumner bequest.

AFTER REMBRANDT:

259. Portrait of himself.

Athenæum.

W. M. HUNT.

260. St. John's River.

T. Wigglesworth.

VON THOREN.

261. Coming Storm.

B. W. Crowninshield.

262. Cattle.

B. W. Crowninshield.

ARY SCHEFFER. (See No. 6.)

263. Dante and Beatrice.

Charles C. Perkins.

J. M. W. TURNER.

264. The Slave Ship.

Miss Alice S. Hooper.

Extract from Ruskin's "Modern Painters."

"I think the noblest sea that TURNER has ever painted, and if so, the noblest certainly ever painted by man, is that of the Slave Ship, the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm;

but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of sea included in the picture is divided into two ridges of enormous swell, not high nor local, but a low, broad heaving of the whole ocean, like the lifting of its bosom by a deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light,—the intense and lurid splendor which burns like gold and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided lift themselves in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow behind it along the illumined foam. They do not rise everywhere, but three or four together in wild groups, fitfully and furiously, as the under-strength of the swell compels or permits them, leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the undistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers are cast upon the mist of the night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labors amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girded with condemnation in that fearful hue which signs the sky with horror and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea.

"She is a Slaver, throwing her slaves overboard. The near sea is encumbered with corpses.

"I believe if I were reduced to rest Turner's immortality upon any single work, I should choose this. Its daring conception, ideal in the highest sense of the word, is based on the purest truth, and wrought out with the concentrated knowledge of a life; its color is absolutely perfect, not one false or morbid hue in any part or line, and so modulated that every square inch of canvas is a perfect composition; its drawing as accurate as fearless; the ship buoyant, bending, and full of motion; its tones as true as they are wonderful; and the whole picture dedicated to the most sublime of subjects and impressions (completing thus the perfect system of all truth, which we have shown to be formed by Turner's works),—the power, majesty, and deathfulness of the open, deep, illimitable sea."

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1803 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

265-6. Portraits of Mr. and Mrs. Stephen Minot.

Miss Minot.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

267. Judge Edmund Quincy.

SMIBERT or COPLEY. (?)

268. Portrait of Hannah Colman. *Henry Davenport.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York: painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia and Boston, and went to London at the height of his fame.

269. Portrait of Miss Hannah Adams. *Athenæum.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

270-1. Portraits of General and Mrs. Warren.

Dr. Buckminster Brown.

272. John Hancock. *From Faneuil Hall.*

273. Samuel Adams. *From Faneuil Hall.*

274. Portrait of Robert Hooper. *Mrs. R. C. Hooper.*

275. Portrait of Col. Josiah Quincy. 1769.
The Misses Quincy.

276. (For sale.) Portrait Miss Chandler (afterward Mrs. Murray). *Mrs. John Ware.*

277. (For sale.) Portrait of Mrs. Dummer. *F. W. Loring.*

278. *William Minot.*

UNKNOWN.

279. Portrait of Stephen Minot. *William Minot.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

280. Portrait of Webster. (For sale.) *Mrs. B. S. Moulton.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

281. John Adams. *Athenæum.*

UNKNOWN.

282. Portrait of Irving. *Athenæum.*

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

283. Portrait of a Man in Armor. *William W. Greenough.*

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

284. The Banished Lord. Bequest of S. H. Perkins.

285. Portrait of Miss Louisa Pyne.
Presented by Thos. G. Appleton.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

286. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR PETER LELY.

287. Portrait of Sir Charles Hobby. *Athenæum.*

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

288. Richmond Castle. *T. G. Appleton.*

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

289. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

J. B. GREUZE.

290. Portrait of Franklin. *Athenæum.*

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

291. Portrait of Gilbert Stuart. *Athenæum.*

WATER-COLORS, CRAYONS, ETC.

*Pictures for sale are marked *.*

WILLIAM SARTAIN: b. Philadelphia, 1843.

A pupil at the Pennsylvania Academy of Fine Arts, and for seven years under Bonnat at Paris, also at the École des Beaux Arts.

300. An Arab Café in Algiers. *Edward S. Hooper.*

ED. W. COOKE: b. London, 1811.

Devoted himself to marine painting. Executed his first picture in 1832. Royal Academician, 1864. Sketched and painted in Holland, France, and Italy.

301. A Gardener.

WINSLOW HOMER: b. Boston, 1836.

Studied in New York in the National Academy and under F. Randel. A member of the Society of Painters in Water-Colors, contributing regularly to its exhibitions, and to the annual exhibitions of the National Academy of New York.

302. Oak-Trees. *Artist.*

R. S. FAY.

303. Rocher Rouge, Mentone. *Artist.*

CHARLES H. MOORE.

304. Archway in Venice. *C. E. Norton.*

WINSLOW HOMER, New York.

305. Girl on a Garden Seat. *Artist.*

FREDERIC CROWNINSHIELD: a native of Boston.

He first turned his attention to art as a profession in 1867, when he went to London, and studied water-color there under Rowbotham. Later he went to Rome, and be-

came a pupil of Benonville. In 1872 he entered l'École des Beaux Arts, in Paris, and studied with Cabanel. About this time he took up figure painting. He painted for some time with Couture at Villiers-le-Bel, spending his winters at Rome and at Siena. He first publicly exhibited at the Paris Salon of 1878.

306. Sketch. *J. C. Phillips.*

307. Pompeii. *E. W. Hooper.*

LOUIS C.-TIFFANY: b. in New York, 1848.

A pupil of Geo. Innes, and afterwards of Léon Bailly, in Paris. Travelled extensively in Europe, painting many characteristic pictures of Eastern life.

308. * Cathedral of St. Melaine of Morlaix. *Artist.*

J. G. VIBERT, Paris.

309. Schism in the Church. *John Duff.*

WINSLOW HOMER, New York.

310. The Waverley Oaks. *Artist.*

WM. TUDOR.

311. * Old Cedar (Manomet). *Artist.*

MRS. H. S. EVERETT.

312. Scotney Castle. *Artist.*

MRS. ELLEN S. DIXEY.

313. Patio de los arrayanes in the Alhambra. *Artist.*

WINSLOW HOMER, New York.

314. Black and White. *Artist.*

MRS. H. S. EVERETT.

315. *Artist.*

HENRI HARPIGNIES: b. Valenciennes, 1819.

Chevalier of the Legion of Honor. Pupil of Achard. Visited Italy and made his *début* at the Salon of 1853. Medal at Philadelphia.

316. Sketch. *E. W. Hooper.*

MULREADY.

317. Near Wednesbury. *Henry Adams.*

STANFIELD.

318. Coast Scenery. *Henry Adams.*

CRESWICK.

319. Manor House. *Henry Adams.*

SIR DAVID COX: b. 1783; d. 1859.

Began his career as a scene painter in the Birmingham Theatre, and afterwards followed the same employment in London. He became a landscape painter of great power, and painted many pictures which are highly prized.

320. Welsh Lake. *Henry Adams.*

CARL WERNER.

321. Ruined Church in Sicily. *C. C. Perkins.*

HENRY MUHRMAN, New York.

322. * A March Day in Bavaria. *Artist.*

323. * A Study.

E. C. CABOT.

324. Sketch near Ward's Pond, Brookline. *Artist.*

GIRTEN.

325. Clouds. *Henry Adams.*

WATTEAU.(?)

326. Sleeping Girl. *Henry Adams.*

COTMAN.

327. Sea Piece, *Henry Adams.*

BONINGTON.

328. Group, with Dog. *Henry Adams.*

SAM. COLMAN: b. Portland, Me., 1833.

In 1860 went to Europe, spending two years in Italy, in Paris, and Spain. In 1871 again went abroad, working in Paris and Rome. Returned to New York in 1876.

329. * Cambus Kenneth Abbey, with the Town and Castle of Stirling, Scotland. *Artist.*

COTMAN.

330. Bass Rock.

Henry Adams.

WILLIAM BLAKE.

331. Nebuchadnezzar.

Henry Adams.

COUSENS.

332. Italian Landscape.

Henry Adams.

PHILLIPS.

333. Windmill.

Henry Adams.

E. C. CABOT.

334. Dana's Beach, Manchester, Mass.

Artist.

DOMENICO PESENTI: b. at Medole, Italy, about 1852.

Medal at Naples, 1877. Paints both in oil and water colors.

335. Arch of San Giorgio, Florence.

Miss Georgiana Parsons.

MISS S. M. L. WALES.

336. * Interior of Trinity Church, Boston. Nave, from
South Transept.*Artist.*

MISS G. PARSONS.

337. Fishing-Boat off Naples.

Artist.

J. M. W. TURNER.

338. Early Drawing of Ruin.

Henry Adams.

COTMAN.

339. Sheer Hulks in the Medway.

Henry Adams.

J. VARLEY.

340. Sea-Beach.

Henry Adams.

FORTUNY.

341. Spanish Fort.

Henry Adams

CONSTANT TROYON: b. Sévres, 1810; d. 1865.

Chevalier of the Legion of Honor, and Member of the
Academy of Amsterdam; a pupil of Riocreux; painter
of landscapes and animals.

342. Cattle Ploughing.

T. G. Appleton.

JEAN FRANÇOIS MILLET.

343. The Coming Storm. *M. Brimmer.*

344. Girl with Sheep. *M. Brimmer.*

345. Woman Baking. *Francis Brooks.*

346-67. 21 Drawings, Water-Colors, and Pastels.

Presented by Martin Brimmer.

ARMAND THÉOPHILE CASSAGNE : b. at Landin, France.

369. Le Dormoir du Nid de l'Aigle.

Gift of Mrs. Caroline Tappan.

370. Le Charlemagne et le Rolland.

Gift of Mrs. Caroline Tappan.

J. H. BINNEY.

371. Chapel of San Vitale, Ravenna.

Bequest of S. H. Perkins.

RAPHAEL.

372-79. Water-Color Copies of his Frescos. *C. C. Perkins.*

MISS E. FORBES.

380. The Transfiguration, a copy from Fra Angelico.

Miss E. Perkins.

GIULIO ROMANO.

381. Virgin and Child, with Saints.

Henry Adams.

REMBRANDT.

382. Road through a Wood.

Henry Adams.

383. Old Woman Reading.

Henry Adams.

THOMAS GAINSBOROUGH: b. England, 1727; d. 1788.

One of the original members of the Royal Academy, which was founded in 1768. Sir Joshua Reynolds said of him : " Whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine."

384. Market-Wagon.

Henry Adams.

OSTADE.

385. Dutch Interior.

Henry Adams.

CLAUDE.

386. Landing of Æneas in Italy.

Henry Adams.

TURNER. (?)

387. Church.

Henry Adams.

MURILLO.

388. Spanish Saint.

Henry Adams.

ANDREA MONTEGNA.

389. Part of his "Trionfo."

Henry Adams.

A. CUYP.

390. De Stat Rhenen.

Henry Adams.

VERONESE.

391. Caryatid.

Henry Adams.

RAPHAEL (Raffaello Sanzio di Urbino): b. at Urbino, 1483;
d. Rome, 1520.

A pupil of his father, Giovanni Sanzio, and of Pietro Perugino. Lived in Florence, 1504 to 1508. In 1508 he was invited by the pope, Julius II., to Rome, and from this time to the death of Julius was almost constantly employed by that pope in the decoration of the Vatican, etc. In addition, he had the superintendence, as architect, of the building of St. Peter's, in which office he succeeded Bramante.

392. Horace in the "Parnasso." Sonnet on the back.

Henry Adams.

J. G. VIBERT: b. Paris, 1840.

Chevalier of the Legion of Honor. Pupil of École des Beaux Arts, and of Barrias. Made his *début* at the Salon of 1863, only seven years before his decoration. During the siege of Paris he belonged to the sharpshooters, and was wounded at the combat of Malmaison, October, 1870.

393. Thiers in Death.

Christian Herter, New York.

T. COUTURE.

394. A Study for the "Decadence."

Christian Herter, New York.

W. A. NESFIELD.

395. Ben Huish.

C. C. Perkins.

CRAYON BY COPLEY.

396. Portrait of Peter Chardon.

Francis Brooks.

OVERBECK.

397, 398. The Wise and Foolish Virgins.

Mrs. J. S. Copley Greene.

JARVIS, FINISHED BY ALLSTON.

399. A Crayon Portrait of Washington Irving.

William Minot.

MISS E. H. BARTOL.

400. Study for Portrait.

Artist.

GLEYRE.

401. Portrait of a Rumeliot Captain of Palacars.

Edward J. Lowell.

ENGRAVING ROOMS.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. Titania's Court, an outline.

WASHINGTON ALLSTON. Marine, in chalk.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani.

TAPESTRY. *Lent by John H. Sturgis.*

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY
SKIRTS, ETC.

In case on left, **COMPARTMENTS NOS. 1 TO 4,**—
ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.

13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COFFER, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. COVERING, of violet silk, embroidered in gold. Italian 18th century.

30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century.
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IN COMPARTMENT NO. 5, —

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Miss Patterson, Miss Carret, Mrs. Damoreau, and the School of Art Needlework established at the Museum. Also, a Cardinal's Camice, plaited by nuns, lent by *Miss Mary E. Williams*.

IN COMPARTMENT NO. 6, —

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

IN COMPARTMENT NO. 7, —

A rare collection of EMBROIDERIES from HERZEGOVINA; mostly worked for bed-covers; handed down from mother to daughter for generations. *Dr. W. S. Bigelow*.

IN COMPARTMENT NO. 8, —

OLD TURKISH EMBROIDERY. *Miss Deacon*.

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon*. GREEK in red silk. *J. W. Paige*.

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige*.

IN COMPARTMENT NO. 9, —

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum*.

IN COMPARTMENT NO. 10, —

JAPANESE SILKS. Book of patterns of great variety.

JAPANESE DRESS, embroidered on black and white crape.
Mrs. E. J. Young.

JAPANESE DRESS, PRINTED COTTON, covered with figures of skeletons at a tea party. Lent by *Mrs. Edward J. Young.*

JAPANESE OUTER DRESS of white, inner of blue crape.
Lent by *Mrs. T. G. Cary.*

IN COMPARTMENTS NO. 11 AND 12, —

CHINESE IMPERIAL ROBE. Plum-color satin embroidered with silk. Imperial five-clawed dragon. From the sack of the Summer palace.

Also SADDLE CLOTH AND COLLAR.

CHINESE MANDARIN DRESS. *Mrs. Edward J. Young.*

CHINESE DRESS EMBROIDERED. Part of the wedding outfit of a mandarin's daughter. The silk embroidery on the purple outer dress is especially notable. Lent by *Mrs. Edward Cunningham.*

CASE 13.

LACES.

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales.*

VENETIAN LACE. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

POINT DE VENISE, ROSALINA AND POINT D'ALENGON.
Mrs. R. W. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Atheneum.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Lent by *Mr. Harleston Parker.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roofs in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum will present good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these *Maiolica* wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called *Maiolica* does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the *Maiolica* wares will repay attention, as they were the precursors of the porcelains and *Faiences* which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, modern pottery of various nations; in Case F, pottery of the American Mound-builders; and in Case G, Peruvian and Mexican pottery.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many *Spezieria* jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chefs d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. CASTELLI PLATE. *Harleston Deacon.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

And several pieces lent by *A. B. French.*

ROBBIA WARE. (*Above Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE?
by Pajou, 1775. Presented by Geo. W. Wales.

Above the case, ST. JOHN, a half length, 16th century.
C. C. Perkins.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchymist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741 ; Caughley and Lowestoft, 1756 ; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, Mrs. W. B. Swett, and Mr. D. O. Clarke. Especially noticeable are, in the first compartment, —

TALL JAR, MING DYNASTY. Lent by *Dr. Geo. R. Hall*.

WHITE OVIFORM JAR. *G. W. Wales*.

TWO OLD AND VERY FINE MING VASES, loaned by *Mrs. Swett*, from the Heard Collection.

TWO from *Mrs. Burlingame*.

ALTAR CUP, white, very old and rare. *G. W. Wales*.

FIVE-FINGERED ROSADON. *G. W. Wales*.

BROWN BOWL, CRACKLED. *Mrs. Burlingame*. This appearance of crackle is not the result of accident or age, but can be produced artificially.

In the second compartment, —

IMPERIAL DRAGON VASE, tall, green; an unique specimen. *D. O. Clarke*.

CELADON POT, three handles, reign of Yuang-tching, 1725–1735. *Mrs. Burlingame*.

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales*.

VASES OF RICH COLOR. *J. W. Paige*.

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer*.

ANOTHER, of same fabric. *D. O. Clarke*.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame*.

In the third compartment, —

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay*.

CELADON JAR FLEURÉE. *G. W. Wales.*

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales*. The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame*. It bears the date of the reign of Kien Lung, 1736-1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.
G. W. Wales.

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*
•BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN.
G. W. Wales.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales*.

TEA-SET, SÈVRES, "presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871."

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*
SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES VASES, GROS-BLEU. *Harleston Deacon.*

SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, “Pâte sur pâte,” designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales.*

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor’s summer palace. Lent by *G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

TEA-SET OF OLD CHINA, RAISED FLOWERS. *J. W. Paige.*

SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465–1468.

Above the case are three fine specimens of CELADON, loaned by *Mr. Wales* and *Mr. Clarke.*

ROSADON, or bullock’s blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green, Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465–1468.

CASE C.

MODERN EUROPEAN PORCELAINS. Exhibited by Mr. Richard Briggs. These are for sale.

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

CASE E.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

PERSIAN ware, and a French imitation of it. Given by Mr. Wales.

TILES from the Mosque of St. Sophia, Constantinople.

RUSSIAN tile work.

JAPANESE POTTERY. *G. W. Wales.*

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. *D. O. Clarke.*

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

SPANISH JAR, presented by G. W. Wales.

CASE F.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on the strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

CASE G.

PERUVIAN AND MEXICAN POTTERY.

CASE H.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. *Ditto.*

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE I.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. *Saragossa.*

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *L. D. Allen.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by *Dr. Bowditch.*

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by *Miss Salome J. Snow.*

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat*

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. *Dr. Geo. T. Moffat.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker*.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.

SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Lent by *Mrs. Bruen*.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins*.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan*.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.

SILVER PITCHER. Chinese. *E. Cunningham*.

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *L. D. Allen*.

PERSIAN MIRROR CASE. *C. C. Perkins*.

FRENCH FAN. *Mrs. G. W. Wales*.

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. } *S. K. Baylies*.

SILVER SURAIS, Cashmere.

Several specimens of SILVER WORK. From Miss Lowell.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith*.

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell*.

CASE J.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox*.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

MINIATURE OF MADAME RECAMIER, by Isabey. *Miss Hovey.*

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — **PORCELAINS AND EARTH-ENWARE**, mostly modern. Chiefly noticeable are, on the upper shelf, **OLD SATSUMA VASE**, dragon in red and gold; the lip bends over, forming a fringe. **PAIR OF VASES**, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, **KIOTA VASE**, a brilliant cock. A curious **VASE, BLUE AND WHITE**, in shape of an expanded flower. **HANGING VASE** for flowers, resembling a mediæval drinking-horn. Several fine specimens of **EGG-SHELL PORCELAIN**, presented by E. Cunning-

ham. On bottom shelf, a fine HIBACHE, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

CABINET, BLACK LACQUER. Design cut out; old and fine specimen. BALL OF ROCK CRYSTAL, and another illustrating the process of cutting. *Dr. Geo. R. Hall.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

DOG, CARVED WOOD, SWORD AND FOUR PIECES OF BRILLIANT EMBROIDERY. *Dr. W. S. Bigelow.*

FOUR OTHER PIECES. *L. D. Allen.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT.—LARGE VASE. *Chas. Wolcott Brooks*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED.
O. W. Peabody.

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

RARE SHELL LACQUER. *Dr. Geo. R. Hall.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

BRONZE TANK. Metal of fine color; dragon-head handles.
Chas. G. Loring.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable.
G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by *F. Amory* and *G. A. Goddard.*

CASE L, on right.

A Case of JAPANESE GAMES; specimens of exquisite work, presented by the Mikado to *L. Prang & Co.*

CASE N.

LACQUER.

CINNABAR LACQUER. Various specimens from *Mrs. Gardner Brewer.*

CINNABAR LACQUER, BOWL AND TRAY. *Dr. Geo. R. Hall.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Fouchow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES PAINTED LACQUER, from Cashmere.
S. K. Baylies.

CASE O.**CHINESE ART.**

PORCELAIN STATUETTE of a household deity. Bequest of
Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, Dr. Hall, J. W. Paige, and D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

IMPERIAL SEAL, jade. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt*

CASE R.**CLOISONNÉ AND OTHER ENAMEL.**

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Loaned by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Eleven pieces loaned by *Mr. D. O. Clarke*, three by *Mrs. Swett*, three by the *Athenæum*, two by *Mrs. Burlingame*, and two by *H. P. Kidder*, and a large tripod from *M. Brimmer.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. French. *Athenæum.*

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment, —

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

Near this case on a pedestal against the wall, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On

reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

Second compartment,—

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athenæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP. By Donatello. 15th century
IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujeon. 16th century.

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.

36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment, —

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Seälcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

CASE T.

MEDALS, mostly Italian. Lent by *John H. Storer*.

CASE U.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus.* *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

37 CASTS OF MEDALS. Presented by *C. C. Perkins.*

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

ON THE WALL BY THE CIRCULAR STAIRWAY.—
WROUGHT-IRON WORK. TORCH OR BANNER-BEARER,
from Siena. BELL-PULL, decorated with flower-work, from
Nuremberg. Lent by *J. W. Paige*. As also are the
HINGES from Nuremberg, the German chest with remark-
able LOCK, and the iron Spanish MONEY-BOX.

Above Case S, a highly decorative IRON GRILLE. Lent
by *R. M. Hunt*.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

SPANISH CABINET. *E. B. Russell.*

SPANISH BOX PRESSED LEATHER. *E. B. Russell.*

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. TWO MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell*.

GUIRASS. From the field of Waterloo. *Athenæum*.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the cornice. *J. W. Paige*.

Lent by *Frederick Skinner*:—

GUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on [the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

1. **MARRIAGE CHEST**, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. **CABINET**, of fine style. 16th century. Italian work.
3. **BAS-RELIEF**, with many figures sculptured by Tasso of Florence. 16th century.
4. **FIVE FRAGMENTS OF A PIECE OF FURNITURE**, representing children and arabesques. Italian. 16th century.
5. **COAT OF ARMS**, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. **MARRIAGE CHEST** of 14th century, with incised and inlaid (certosine) work. Venetian.

7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9 CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

WALL CASE.

- FURNITURE carved by FRULLINI, of Florence. Lent by *Miss Draper* and *Mr. Charles T. How*.
- ST. GUDULA, patron saint of Brussels, rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige*.

CASE CENTRE OF ROOM.

- WOOD CARVING. Arabesques. By Frullini, of Florence
- STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins*.
- BOX-WOOD CROSS. Open-work carving. Byzantine.
- ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.
- MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins*.
- IVORY BOX of early date, bearing arms and initials of Victoria Colonna. *Miss Stearns*.
- Outside is a* WOODEN CASKET. Medici arms. *Miss Stearns*.

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MUSEUM OF FINE ARTS.

FIFTEENTH CATALOGUE

SECOND EDITION.

OF

WORKS OF ART

EXHIBITED.

Part 2.

Paintings, Drawings, Engravings, and Decorative Art.

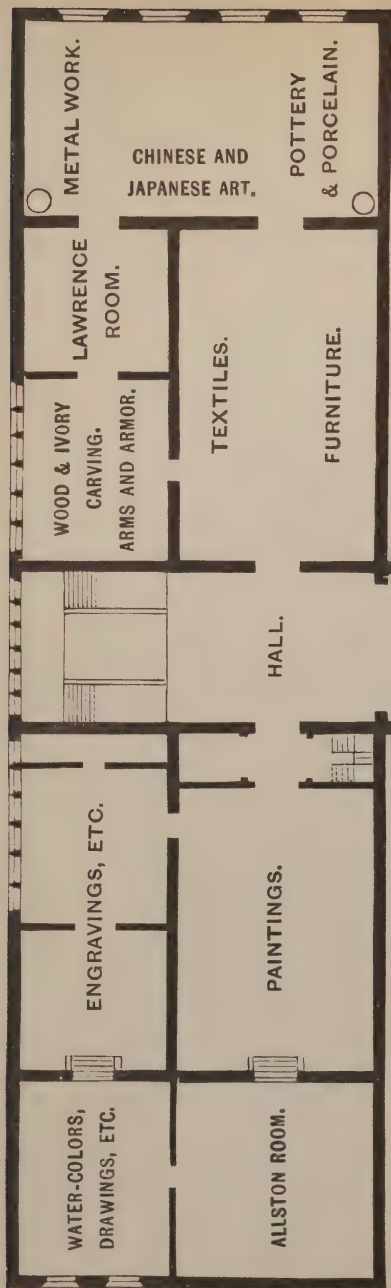


BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 S HOOL STREET.

1880.



SECOND FLOOR.

MUSEUM OF FINE ARTS.

FIFTEENTH CATALOGUE, SECOND EDITION, OF WORKS OF ART EXHIBITED.

PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1880.

PAINTINGS.

The names of lenders are printed in Italics.

PICTURE GALLERY.

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

1. Reception of the Ambassador. *Thomas Wigglesworth.*

— HARLAMOFF. Russian, domiciled in Paris.

2. Bohemian Girl. *J. W. Paige.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, and has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

3. Landscape. *Thomas Wigglesworth.*

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

4. A Brook in the Woods. *Gift of E. D. Boit, Jr.*

JOZEF CHELMONSKI. Studio at Paris.

5. Russian Village at night. *Mrs. W. A. Tappan.*

HUGUES MERLE. Fr.

Pupil of Cogniet.

6. Interrupted Meditations. *Thomas Wigglesworth.*

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot. After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

8. Zouaves behind a redoubt. *Thomas Wigglesworth.*

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876

Studied under Cabat; travelled in the East, 1846, and visited Algiers. His works, almost without exception, represent Oriental subjects.

9. Interior of Khan.

J. W. Paige.

EUGÈNE CICERI, modern French school.

10. On the Loing.

Edward Wheelwright.

11. Village of Bouron.

Edward Wheelwright.

12. Gorge aux loups, Fontainebleau. *Edward Wheelwright.*

A. DÉMAREST, modern French school.

13. L'Enlèvement de Psyché.

Mrs. Marcou.

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

14. Landscape with Sheep.

Thomas Wigglesworth.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

15. La Curée.

H. Sayles.

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

16. Woods.

Presented to the Museum.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

17. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

18. Coming out of Church.

Q. A. Shaw.

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels. Of the Flemish school, a painter of marine subjects.

19. Marine.

Thomas Wigglesworth.

ADOLPHE SCHREYER: b. Frankfort-on-the-Main, 1828. Medals at Paris, Vienna, Brussels, etc.

20. A Bulgarian Convoy.

Henry L. Higginson.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

21. Dante and Virgil entering the Infernal Regions.

Gift of Quincy A. Shaw.

23. Sunset.

J. W. Paige.

24. Landscape with Village.

Henry L. Higginson.

25. Nymphs bathing (unfinished).

Gift of James Davis.

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, who made his *début* in 1834.

26. Landscape.

Thomas Wigglesworth.

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling. Appeared at the Salon, 1833.

27. Landscape.

J. W. Paige.

H. KOEK KOEK.

28. Marine.

Mrs. F. Gibbs.

DIAZ. (See No. 16.)

29. In the Woods.

J. W. Paige.

30. Landscape.

Thomas Wigglesworth.

MATHIAS MARIS: b. in Hague; resident in London.

31. Interior of Kitchen, Woman trussing a Fowl.

Edward Wheelwright.

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

32. Landscape.

Thos. G. Appleton.

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

33. Bergère Assise. Gift of S. D. Warren.

34. Tobit and Anna watching for the return of Tobias.

Henry Sales.

35. Shepherdess Knitting.

Edward Wheelwright.

36. Woman and Child. Unfinished.

Gift of Martin Brimmer.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture in Paris. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

37. A November Day.

Francis Brooks.

38. Cupid Twanging his Bow.

Francis Brooks.

39. Sunset.

Thomas G. Appleton.

40. Sketch for Anahita.

Miss Jane Hunt.

41. The Girl at the Fountain.

Miss Hunt, Newport.

43. White Horse.

Miss Hunt, Newport.

44. Mother with Two Children. *Miss Hunt, Newport.*
45. On the Edge of the Forest. *Edward Wheelwright.*
46. Haymaker. *Francis Brooks.*
47. The Farmer's Return. *Miss Hunt, Newport.*
48. Moonlight. *Miss Hunt, Newport.*
49. Sheep Shearing at Barbison.
Edward Wheelwright.
50. Fontainebleau Forest. *Mrs. Hunt.*
56. The Prodigal Son.
Leavitt Hunt, Weathersfield Bow, Vt.
57. St. John's River. *Thomas Wigglesworth.*
58. Head of "Sleep" for "Anahita."
Miss Hunt, Newport.
59. Head, Daughter of Concierge. *Mrs. Hunt.*
60. Portrait of Abraham Lincoln. *Mrs. Hunt.*
61. Landscape. Autumn Afternoon in Waltham.
Richard M. Hunt, New York.
62. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.
66. Cold Sunset at Newtonville. Palette Knife Sketch.
Miss Hunt, Newport.
67. Portrait of Charles Sumner.
Estate of Wm. M. Hunt.
68. Head of a Girl. *Thomas G. Appleton.*
69. Portrait of Elinor Hunt. *Mrs. Hunt.*
70. Portrait of Mrs. Claflin. *William Claflin.*
71. The Gypsy's Parlor. *Estate of Wm. M. Hunt.*
72. Girl with a Kitten. *Mrs. Hunt.*
73. First Love. *Miss Hunt, Newport.*
74. Boy Chasing a Goose. *Miss Hunt, Newport.*
75. Samuel. *Miss Hunt.*
76. Head of Woman. *Mrs. Wm. Claflin.*
78. Italian Girl. *Mrs. Wm. Claflin.*
80. Doe. *Francis Brooks.*

81. First Landscape Painted in Europe. *Miss Hunt, Newport.*
82. Amesbury in the Distance. *Miss Hunt, Newport.*
83. Spring Chickens. *Estate of Wm. M. Hunt.*
84. Portrait of Mrs. Hunt, mother of William M. Hunt. *Miss Jane Hunt.*
85. Portrait of Miss Claflin. *Mrs. Wm. Claflin.*
87. Wood Interior at Naushon. *H. P. Kidder.*
89. Stag in Fontainebleau. *Francis Brooks.*
90. Ocean at Magnolia. *Miss Lilian Clarke.*
91. Twin Lambs on a Hillside, Newport. *Mrs. G. Long.*
92. Portrait of the late Dr. J. B. S. Jackson. *Harvard Medical School Association.*

MRS. S. T. DARRAH.

A native of Pennsylvania. Her professional life has been spent in Boston. She paints landscapes and marine views.

93. Lake Champlain. *The Artist.*

CHARLES SPRAGUE PEARCE: native of Boston, pupil of Bonnat.

94. The Sacrifice of Isaac. *The Artist.*

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

96. Girl picking Water Lilies. *Thos. G. Appleton.*

GEORGE INNESS: b. Newburg, N. Y., 1825.

97. Landscape. *Thos. G. Appleton.*

FRED. D. WILLIAMS: b. in Boston. Has passed many years in Paris.

98. Landscape. *Miss A. A. Draper.*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

99. Interior of the Bargello, Florence.

Gift of Mrs. White.

FRANK HILL SMITH. Studio in Boston.

100. Twilight; Willow Road, Nahant.

The Artist.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ailmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

101. Interior of Westminster Abbey.

Mrs. Francis Cutting.

J. FOXCROFT COLE: b. in Jay, Maine, 1837.

Pupil of Lambinet and Jacque. Studio in Boston.

102. On the Coast, Normandy.

Dr. H. C. Angell.

JAMES WHISTLER: b. at Lowell, Mass., 1834.

Taken as a child to Russia, but returned to America at twelve years of age, and was educated at West Point. In 1855 he removed to England, and later studied two years under Gieyre in Paris. Settled in London. Has exhibited his works at the Royal Academy, Paris Salon, The Hague, etc. As an etcher, he stands in the foremost rank of those practising the art, and received a gold medal at The Hague.

103. Interior.

Edward W. Hooper.

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

104. Fading Light.

Thos. G. Appleton.

T. H. HOTCHKISS.

105. Monte Mario.

Thos. G. Appleton.

JOHN LA FARGE.

Figure, flower, and landscape artist. Studios at New York and Newport. He executed the frescos in Trinity Church, Boston.

107. Study of Snowstorm.

Henry L. Higginson.

108. A Gray Day.

Henry L. Higginson.

109. Sunset Study, Newport.

Henry L. Higginson.

110. Snow Field.

Henry L. Higginson.

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1860 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

111. Study for Romany Girl.

The Artist.

MISS E. C. BARTOL, native of Boston.

112. Portrait.

Mrs. Lothrop.

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

113. "Steady."

Thomas Wigglesworth.

JOHN JAMES AUDUBON: b. 1782; d. 1851.

Studied under David. His "Birds of America" was completed in 1839.

114. Fish-hawk.

Miss Bates.

MRS. S. W. WHITMAN. Studio in Boston.

115. Portrait.

George A. Gardner.

ERNEST W. LONGFELLOW: b. Cambridge, 1845.

Landscape and figure painter. Pupil of Couture.

116. Biondina.

The Artist.

MRS. ELLEN S. DIXEY, of Boston.

117. Jasmines.

The Artist.

GEORGE S. WASSON.

118. The Old Sentinel. *The Artist.*

W. ALLAN GAY: b. at Hingham, Mass., 1821.

Studied under Weir at West Point, and Troyon at Paris.
Resides in Boston.

119. Market at Soohag on the Nile. *Thos. G. Appleton.*

MISS HELEN M. KNOWLTON.

120. Marine. *The Artist.*

MISS MARY E. WILLIAMS.

121. Roman Beggar. *The Artist.*

FRANK DUVENECK: b. in America.

Studied in Munich. A pupil of Diez, and considered one
of his best followers.

123. A Circassian. Presented by Miss Hooper.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became
a pupil of T. H. Matteson, of Sherbourne, N. Y. After
some years spent in Italy, he opened a studio in New
York, but is at present a resident of Rome.

125. The Sorceress. *Miss A. A. Draper.*

126. The Lair of the Sea Serpent. *Thos. G. Appleton.*

127. Landscape. Bequest of Chas. Sumner.

HAMILTON G. WILDE. Studio in Boston.

128. Sunset, near Bellianeh, on the Nile.
Harleston Deacon.

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his
professional life in Boston

129. Portrait of Frank Dengler. *The Artist.*

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years. Studio at New York.

131. Trees and Brook. *Thos. G. Appleton.*

OTTO GRUNDMANN: b. Dresden, 1848.

Instructor in the School of Drawing and Painting at the Museum of Fine Arts, Boston. Studied at the Academies of Dresden and Antwerp, and at Paris; also under Prof. Hübner and Van Lerius. He established himself in Düsseldorf, where he remained until 1876, when he came to Boston.

132. Head of a Hindostanee. *The Artist.*

RICHARD M. STAIGG: b. in Leeds, England.

Brought to America when a youth. Exhibited at the Salon of 1868. Studio in Boston.

133. Portrait. *Prof. Gibbs, Cambridge.*

THOMAS T. SPEAR.

134. Portrait. *The Artist.*

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

135. Market Scene in Nubia. *T. G. Appleton.*

T. COUTURE. (See No. 17.)

139. Head of a Bacchante.

Presented by contribution.

ANTON MAUVE: b. at Zaandam.

140. Seaweed Gatherers. *T. G. Appleton.*

In the centre of the gallery is placed a ROMAN CINERARY URN, of Oriental alabaster. Gift of Geo. B. Emerson.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter, both in London and Paris, he returned to America in 1792, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

201. Washington.

Athenæum.

"A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mount Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished, and when subsequently claimed by Mr. Custis, who offered a premium upon the original price, Stuart excused himself, much to the former's dissatisfaction, on the plea that it was a requisite legacy to his children." — *Putnam's Magazine*, 1855.

The second is now in the possession of Mr. Russell Sturgis, London.

202. Martha Washington.

Athenæum.

203. Washington.

From Faneuil Hall.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Deposited with four other portraits in the Museum for safe-keeping, November, 1876.

- 204. Portrait of Mrs. N. Coffin. *Nathan Appleton.*
- 205. Portrait of Washington. (For sale.)
- 206. Commodore Hull. *Lent by the Hull family.*
- 207. Portrait of Gen. Boyd. *Mme. E. Yzuaga del Valle.*
- 208. Portrait of Gen. Knox. *From Faneuil Hall.*
- 209. Hon. Josiah Quincy. 1772-1864. Mayor of Boston, 1823-1829.

Presented by his daughter, Miss Eliza Susan Quincy.

J. B. GREUZE. (See No. 253.)

- 210. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

- 211. Portrait of John Quincy Adams. *From Faneuil Hall.*

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

- 212. Portrait of Gilbert Stuart. *Athenæum.*

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

- 213. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.
- 214. Head of a Jew. *Athenæum.*
- 215. Isaac of York. *Athenæum.*
- 216. Florimel. *Mrs. Baldwin.*

- | | | |
|------|----------------------------|---------------------------|
| 217. | Shepherd Boy. | <i>Mrs. R. C. Hooper.</i> |
| 218. | Rosalie. | <i>Nathan Appleton</i> |
| 219. | Polyphemus. | <i>Mrs. Baldwin.</i> |
| 220. | Portrait of Benjamin West. | <i>Athenæum.</i> |
| 221. | Landscape. | <i>Athenæum.</i> |
| 222. | Portrait of John Harris. | Gift of Miss Harris. |
| 223. | Pilot Boat in a Storm. | Purchased. |

F. WALKER.

224. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

225. Cuyp's Daughter. Sumner bequest.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

226. Sea Piece. Presented by Stephen H. Perkins.

GERARD DOUW: b. Leyden, 1613; d. Leyden, 1675.

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

227. The Lace-Maker. Sumner bequest.

RUYSDAEL.

228. *C. F. Shimmin.*

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

229. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

230. The Broken Pitcher. *C. W. Galloupe.*

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

231. The Alchemist. *Francis Brooks.*

232. Landscape and figures. *Francis Brooks.*

G. TRUMBULL. (See No. 264.)

233. The Sortie of Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

234 The Death of Hector. *Athenæum.*

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never

properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

235. Bacchus with Attendant Fawn and Satyr.

236. Head of a Lion. *T. G. Appleton.*

VANDYKE. Attributed to

237. Rinaldo in the Garden of Armida. (For sale.)

Jas. O. Sargent.

LUCAS CRANACH: b. in Cranach, bishopric of Bamberg, 1472; d. Weimar, 1553.

German school. His family name was uncertain, but according to the usage of his time he took the name of his native city. Court painter of Saxony. Friend and follower of Luther, and forty-four years burgomaster of Wittemberg.

238. Deposition from the Cross. *Sumner bequest.*

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Broughel. He occasionally painted historical subjects, in which the landscape serves as the background.

239. A Fight with Death. *Sumner bequest.*

AFTER HANS HOLBEIN (?).

240. Portrait. *Sumner bequest.*

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

241. Madonna and Child. *Francis Brooks.*

AFTER REMBRANDT.

242. Portrait of himself.

Athenæum.

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

243. Ecce Homo.

Francis Brooks.

244. Sta. Barbara.

Francis Brooks.

ASCRIBED TO TINTORETTO (Giacomo Robusti, called il Tintoretto): b. Venice, 1512; d. 1594.

245. Head of a Man.

Bequest of S. H. Perkins.

FRA BARTOLOMÉO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

246. Saints in Adoration, part of a predella.

Mrs. Jackson.

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal

Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

247. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

248. A Donor and his two patron Saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life

can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

CIMA DA CONEGLIANO.

249. Madonna and Child.

C. F. Shimmén.

FROM THE RINUCCINI GALLERY.

250. Libyan Sibyl.

Miss C. C. Brown.

CAV. FRANCESCO SOLIMENA.

251. Marriage of the Virgin. (For sale.)

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

252. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

253. Chapeau Blanc. *Athenæum. Dowse Collection.*

254. Children's Heads. *Francis Brooks.*

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

255. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Q. A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

256. The Scourging of Christ. *Q. A. Shaw.*

RICHARD PARKES BONINGTON: b. 1801; d. 1828. England.

257. Scene from Gil Blas. *T. G. Appleton.*

NICCOLO CANZONI.

260. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

261. Judge Edmund Quincy.

SMIBERT or COPLEY.(?)

263. Portrait of Hannah Colman. *Henry Davenport.*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren" In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1803 to 1816, till his final return to the United States. He then painted the four

large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

264-5. Portraits of Mr. and Mrs. Stephen Minot.

Gift of Miss Minot.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

266. Portrait of Patrick Tracy, 1711-1789. *P. T. Jackson.*

267. Portrait of Mrs. John Powell (Miss Ann Dummer).
(For sale.) *F. W. Loring.*

268. Portrait of Miss Chandler (afterward Mrs. Murray).
(For sale.) *Mrs. John Ware.*

269. John Hancock. *From Faneuil Hall.*

270. Samuel Adams. *From Faneuil Hall.*

271. Portrait of Col. Josiah Quincy. 1769.
The Misses Quincy.

272. Portrait of Robert Hooper. *Mrs. R. C. Hooper.*

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia and Boston, and went to London at the height of his fame.

275. Portrait of Miss Hannah Adams. *Athenæum.*

UNKNOWN.

276. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

277. Portrait of Webster. (For sale.) *Mrs. B. S. Moulton.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

278. John Adams. *Athenæum.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A. 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

279. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR PETER LELY.

280. Portrait of Sir Charles Hobby. *Athenæum.*

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

281. The Banished Lord. Bequest of S. H. Perkins.

282. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

283. Portrait of a Man in Armor. *William W. Greenough.*

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

284. Richmond Castle.

T. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

285. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

G. STUART NEWTON, R. A. (See 278.)

286. The Forsaken.

"I knew that Newton could paint most things, but I did not think he could paint a sob." — J. Constable.

T. G. Appleton.

IN THE HALL.

WASHINGTON ALLSTON.

301. Belshazzar's Feast.

Athenæum.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

302. King Lear.

Athenæum.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and of Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

305. Judith. (A copy.)

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

306. Eberhart, Count of Würtemberg, mourning over the body of his son.

Athenæum.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

309. Roman Picture Gallery.

Athenæum.

310. Interior of St. Peter's.

Athenæum.

RUYSDAEL.

311. Copy of a Landscape by, and figures by Berghem.

Athenæum.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

314. Storming of Teocalli, Mexico. *Amos Binney.*

W. W. MORRIS, of Liverpool.

316. Deer. (For sale.) *Mrs. F. Gibbs.*

WILLIAM ETTY, R. A.: b. in England, 1789; d. 1849.

Pupil of Sir Thomas Lawrence.

317. Festival of Flora. (For sale.) *Mrs. F. Gibbs.*

RICHARD REDGRAVE, R. A.: b. England, 1804.

318. The Lost Path. (For sale.) *Mrs. F. Gibbs.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

323, 324. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

325. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

327. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

329. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

330. Alexander and Thalestris.

J. G. Farwell.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

331. Christ and the Woman of Samaria.

Athenæum.

340 to 391. THE DOWSE COLLECTION OF WATER-COLORS.

Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

IN THE WATER-COLOR ROOM

ARE EXHIBITED A NUMBER OF PASTELS AND
CHARCOAL DRAWINGS BY

WILLIAM MORRIS HUNT.

ALSO, A SERIES OF DRAWINGS AND WATER-
COLORS BY

JOHN RUSKIN,

PLACED ON EXHIBITION BY PROF. CHARLES ELIOT NORTON.
OF THESE A SEPARATE CATALOGUE IS PUBLISHED.

ENGRAVING ROOMS.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. Titania's Court, an outline.

WASHINGTON ALLSTON. Marine, in chalk.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

FRANCIS SEYMOUR HADEN. Etching of the Calais Pier, after J. M. W. Turner. *Gray Collection.*

JAPANESE DRAWING OF A CROW in India ink.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls of the Western room.

CASES 1 TO 9.

ETCHINGS BY REMBRANDT, 1608-1669. *Gray Collection.*

CASE 1. Ecce Homo. B. 77. M. 200.

First state of the finished plate. The right cheek of the head above that of the man holding the reed is only etched with a single stroke. "Extremely rare." (Claussin & Wilson.)

CASE 2. The Deposition from the Cross. B. 81. II. M. 187.

CASE 3. Coppenol. The large portrait. B. 283. II. M 174. Superb impression; very rich.

Lieven Van Coppenol, born in 1598, was a writing-master in Amsterdam.

CASE 4. Our Lord crucified between the Two Thieves. "The Three Crosses." B. 78. III. M. 235.

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

CASE 5. — "The Burgomaster Six." B. 285, between I. and II. M. 159.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

Jan Six, whose name is inseparably connected with that of Rembrandt, was born 1618, became Burgomaster of Amsterdam in 1691, and died 1700.

CASE 6. Christ Healing the Sick. Called the Hundred-Guilder Piece. B. 74. I. M. 224.

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

The Same. B. 74. II.

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

CASE 8. The Three Trees.

Charming and brilliant impression, with burr in the sky, but with an artificial margin.

CASES 10, 12, 14, AND 16.

The copperplate engravings of ALBRECHT DÜRER, 1471-1528. *Gray Collection.*

CASE 10. Adam and Eve. Brilliant early impression of deep black color, and with the strong shading on the neck, of Eve.

CASE 12. The Little Passion on copper. 16 plates.

CASE 14. Melancholia. Two fine and powerful impressions.

CASE 16. Knight, Death, and the Devil. Two very fine impressions.

CASES 11, 13, 15, 17, AND 19.

Etchings by CH. JACQUE.

CASE 18.

Etchings by C. MÉRYON.

CASES 20, 21.

Etchings by JAMES WHISTLER. Born in Lowell, Mass.; lives in London. Thirteen etchings from "Scenes on the Thames." *Gray Collection.*

CASES 22, 23.

F. SEYMOUR HADEN, English etcher. Sixteen etchings from series "Études à l'eau forte," published in Paris. 1865. *Gray Collection.*

CASE 24.

Etchings. *Boston Athenæum.*

CASE 25.

Scenes in Brittany. Set of thirteen etchings by JAMES WHISTLER. *Boston Athenæum.*

CASES 26, 27, AND 28.

Modern AMERICAN etchings and woodcuts.

Museum of Fine Arts.

CASES 30 TO 39.

Photographs taken by Adolphe Braun from drawings by the great masters. *Boston Athenæum.*

CASES 41 TO 62.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

SMALL TAPESTRY, woven at Arras in the early part of the 15th century, from a cartoon by an artist of the school of Raphael. It bears the arms of Cardinal Caraffa, and was presented by him to a church in Naples. Purchased from Sig. Alessandro Castellani. *Athenæum.*

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*
Over the entrance, large **BRUSSELS TAPESTRY.** Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of **PERSIAN FABRICS**, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, **COMPARTMENTS NOS. 1 TO 4,**—
ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COFF, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century.
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IN COMPARTMENT NO. 5, —

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework.

IN COMPARTMENT NO. 6, —

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

OLD TURKISH EMBROIDERY. *Miss Deacon.*

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*

GREEK in red silk. *J. W. Paige.*

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige.*

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum.*

IN COMPARTMENTS NO. 7 TO 12, —

A rare collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.

LACES.

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales.*

VENETIAN LACE. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

POINT DE VENISE, ROSALINA AND POINT D'ALENGON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch. Commissioner from Egypt at the Centennial Exhibition,

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

PINA HANDKERCHIEF. Gift of Mrs. Wales.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Lent by *Mr. Harleston Parker.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetric, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple room in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

'The visitor will find antique Egyptian, Cyprian, Etruscan, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kahyle, and modern Egyptian work; in Case E, modern pottery of various nations; in Case F, pottery of the American Mound builders; and in Case G, Peruvian and Mexican pottery.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Speziera jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.
Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.
7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.
Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.
- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).
A woodcut of one of these bottles is given in Burty's "*Chefs d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.
10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.
Geo. W. Wales
- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*
20. CASTELLI PLATE. *Harleston Deacon.*
- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*
29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*
And several pieces lent by *A. B. French.*
- PAIR OF CASTELLI CUPS. Painted by Gue, 1749.
Geo. W. Wales.
- ROBBIA WARE. (*Above Case A.*)
30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE?
by Pajou, 1775. Presented by Geo. W. Wales.
Above the case, ST. JOHN, a half length, 16th century.
C. C. Perkins.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchymist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in the first compartment,—

WHITE OVIFORM JAR. *G. W. Wales.*

TWO OLD AND VERY FINE MING VASES, loaned by *Mrs. Swett*, from the Heard Collection.

TWO from *Mrs. Burlingame.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

FIVE-FINGERED ROSADON. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

CELADON POT, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

In the second compartment,—

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*

ANOTHER, of same fabric. Gift of D. O. Clarke.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. Gift of D. O. Clarke.

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

In the third compartment, —

ROSDON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales*. The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame*. It bears the date of the reign of Kien Lung, 1736–1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG. *G. W. Wales.*

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. Mostly by *G. W. Wales*.

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN. *G. W. Wales.*

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales*.

TEA-SET, SÈVRES, “presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871.”

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SEVRES VASES, GROS BLEU. *Harleston Deacon.*

SEVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SEVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales.*

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

Above the case are, —

ROSADON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465-1468.

CASE C.

MODERN EUROPEAN PORCELAIN AND POTTERY. Exhibited by Mr. Richard Briggs and Messrs. Jones, McDuffee & Stratton. These pieces are for sale.

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

Ten pieces PERSIAN WARE.

Two TILES from the Church of St. Domingo (A. D. 1500).

G. W. Wales.

SPANISH JAR, presented by G. W. Wales.

CASE E.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenely. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE F.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56 Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on the strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE G.

PERUVIAN AND MEXICAN POTTERY.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

CASE H.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth*.

- A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*
 18 pieces of old Venetian glass. *Mrs. Wadsworth.*
 An old Venetian drinking-glass. Ditto.
 3 pieces of German glass, colored. *G. W. Wales.*
 1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE I.

GOLD AND SILVER WORK.

- GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.
 MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*
 CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.
 SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*
 SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*
 TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*
 ASSYRIAN CYLINDER, engraved.
 TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.
 BRONZE LAMP. Early Christian.
 SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.
 SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat.*
 TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat.*
 SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.
 THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*
 SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

- SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.
- SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Lent by *Mrs. Bruen*.
- AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins*.
- KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan*.
- ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan*.
- SILVER PITCHER. Chinese. *E. Cunningham*.
- EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*
- PERSIAN BOX. *Mrs. L. D. Allen*.
- PERSIAN MIRROR CASE. *C. C. Perkins*.
- FRENCH FAN. *Mrs. G. W. Wales*.
- CARVED IVORY, from Delhi.
- CARVED RHINOCEROS HORN. } *S. K. Baylies*.
- SILVER SURAIS, Cashmere.
- Several specimens of SILVER WORK. From Miss Lowell.
- SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith*.
- GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell*.

CASE J.

- MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox*.
- TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How*.

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESKO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

CASE K.

JAPANESE ART.

IN THE FIRST COMPARTMENT. — **PORCELAINS AND EARTH-WARE**, mostly modern. Chiefly noticeable are, on the upper shelf, **OLD SATSUMA VASE**, dragon in red and gold; the lip bends over, forming a fringe. **PAIR OF VASES**, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, **KIOTA VASE**, a brilliant cock. A curious **VASE, BLUE AND WHITE**, in shape of an expanded flower. **HANGING VASE** for flowers, resembling a mediæval drinking-horn. Several fine specimens of **EGG-SHELL PORCELAIN**, presented by E. Cunningham. On bottom shelf, a fine **HIBACHE**, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — **BRONZES**, mostly modern. **FIVE TEAPOTS**, of excellent design. **VASE**, decorated with grasses on which the dew-drops glisten. **HANGING FLOWER VASE**, half-moon shape, inlaid with silver. **TRAY**, inlaid silver, and **TRAY** of lotus-leaf shape. **HELMET**, sun,

moon, dragon, etc., inlaid in gold and silver ; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief ; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

SWORD. *Dr. W. S. Bigelow.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One by *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT. — LARGE VASE. *Chas. Wolcott Brooks*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED. *O. W. Peabody.*

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

RARE SHELL LACQUER. *Dr. Geo. R. Hall.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

BRONZE TANK. Metal of fine color; dragon-head handles.
Chas. G. Loring.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable.
G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of JAPANESE GAMES; specimens of exquisite work, presented by the Mikado to *L. Prang & Co.*

CASE M.

A collection of very fine LACQUERS medicine boxes, bronzes and other metal work. Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER.

CINNABAR LACQUER. Various specimens from Mrs. Gardner Brewer.

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hall.*
LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Fouchow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

CASE O.**CHINESE ART.**

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, J. W. Paige, and D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE R.**CLOISONNÉ AND OTHER ENAMELS.**

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Other pieces by *Mrs. Swett*, three by the *Athenæum*, two by *Mrs. Burlingame.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. French. *Athenæum.*

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment, —

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

Second compartment, —

- TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*
 SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*
 VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish,
 a fine specimen of modern damaskeening, by Zuloaga.
 Purchased at the Exhibition.
 BOWL, PLATE, AND LADLE. Russian, niello work.
 FORGED IRON WORK. Flowers from top of a grille, cinque
 cento work, Spanish; lock from Nuremberg; knocker
 and door-pull, German; twisted candlestick, French;
 a variety of keys. *J. W. Paige.*
 WATER JAR OR POWDER HORN. Turkish, copper engraved.
Athenæum.

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

- THE MARTELLI CUP. By Donatello. 15th century.
 IANNITZER CUP (silver).
 GERMAN BEAKER (gilt).
 CELLINI TAZZA (gilt).
 BEDFORD TANKARD (gilt).
 BAS-RELIEF (silvered). By Jean Goujeon. 16th century.
 TAZZA, MELEAGER, AND ADONIS (gilt).
 SIX SALT-CELLARS (gilt).
 PYX (gilt).
 BAS-RELIEF OF THE ENTOMBMENT (bronze).
 VENETIAN SALVER.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.

23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.

42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment, —

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

CASE T.

MEDALS, mostly Italian. Lent by *John H. Storer*.

CASE U.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

- Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.
- Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.
- Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.
- ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.
- GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.
- THREE MEDALS awarded to a jurymen at the Exhibition at Paris. Loaned by C. C. Perkins.
- 37 CASTS OF MEDALS. Presented by C. C. Perkins.
- 94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.
- A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.
- MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

ON THE WALL BY THE CIRCULAR STAIRWAY.—WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by J. W. Paige. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. C. A. Wellington.

Above Case S, a highly decorative IRON GRILLE. Lent R. M. Hunt.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige*.

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige*.

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

OLD FLEMISH CABINET of carved oak, and **MARQUETRY LINEN PRESS** from Haarlem. *C. A. Wellington*.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen.* On the west wall, **BURGUNDY HELMET**, about 1550. **SPEARS**, 16th century, on one pair the arms of Nuremberg are engraved. **GAUNTLETS**, same date. **SHIELD** of the Thirty Years' War. Above are two **Morions**. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. **CROSS BOW AND ARROWS**; 17th century. Two **MINERS' AXES**, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four **PAPPENHEIM HELMETS** of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell.*

CUIRASS AND SABRE. From the field of Waterloo.

Atheneum.

ROOM OF WOOD CARVING, ARMS AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

SPANISH CABINET. *E. B. Russell*.

SPANISH BOX PRESSED LEATHER. *E. B. Russell*.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige*.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by FRULLINI, of Florence. Lent by
Miss Draper and Mr. Charles T. How.

ST. GUDULA, patron saint of Brussels, rising early for devo-
tions at church, she guided her steps by a lantern,
which as often as Satan extinguished was relighted by
her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

CASE B.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied
from the statue belonging to the tomb of Maximilian
at Innspruck, by a Tyrolese wood-carver. *C. C.*
Perkins.

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth
century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of
fourteenth century. School of Giovanni Pisano. *C.*
C. Perkins.

IVORY BOX of early date, bearing arms and initials of Vic-
toria Colonna. *Miss Stearns.*

Outside is a WOODEN CASKET. Medici arms. Miss Stearns.

CASES C AND D.

Casts from ivory and carved wood work in the Museums of
Munich, Nuremberg, etc. Gift of Mrs. and Miss
Brewer.

8076.52

MUSEUM OF FINE ARTS.

SIXTEENTH CATALOGUE

(SECOND EDITION)

OF

WORKS OF ART.

EXHIBITED.

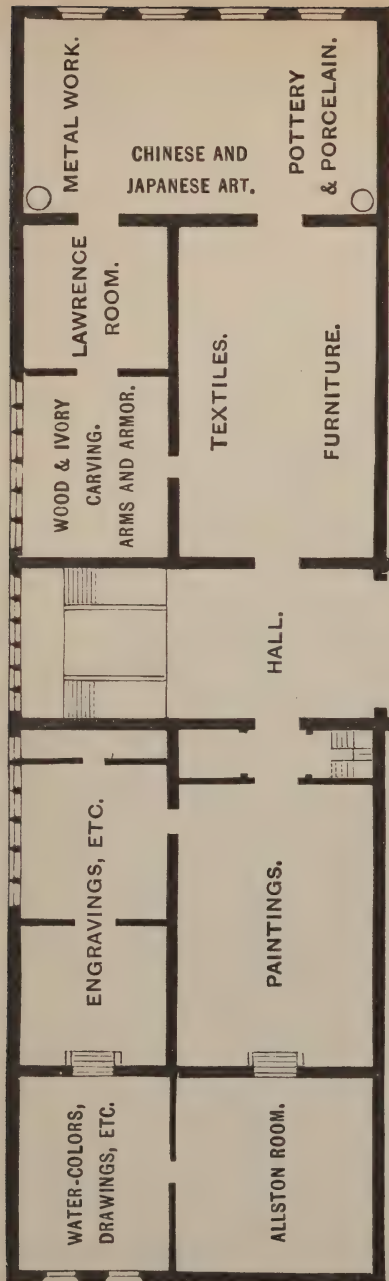
Part 2.

Paintings, Drawings, Engravings, and Decorative Art.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1880.

Harry Amory



SECOND FLOOR.

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PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.

1880.

PAINTINGS.

The names of lenders are printed in Italics.

PICTURE GALLERY.

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

1. Reception of the Ambassador. *Thomas Wigglesworth.*

— HARLAMOFF. Russian, domiciled in Paris.

2. Bohemian Girl. *J. W. Paige.*

J. B. COROT. (See No. 21.)

3. Landscape. *Mrs. J. L. Gardner, Jr.*

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

4. A Brook in the Woods. *Gift of E. D. Boit, Jr.*

JOZEF CHELMONSKI. Studio at Paris.

5. Russian Village at night. *Mrs. W. A. Tappan.*

HUGUES MERLE. Fr.

Pupil of Cogniet.

6. Interrupted Meditations. *Thomas Wigglesworth.*

ÉMILE LAMBINET. (See No. 27.)

7. Landscape. *B. S. Rotch.*

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot.

After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

8. Zouaves behind a redoubt. *Thomas Wigglesworth.*

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876.

Studied under Cabat; travelled in the East, 1846, and visited Algiers. His works, almost without exception, represent Oriental subjects.

9. Interior of Khan.

J. W. Paige.

EUGÈNE CICERI. Modern French school.

10. On the Loing.

Edward Wheelwright.

11. Gorge aux loups, Fontainebleau. *Edward Wheelwright.*

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

12. Dogs Leashed.

Henry L. Higginson.

A. DÉMAREST. Modern French school.

13. L'Enlèvement de Psyché.

Mrs. Marcou.

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

14. Landscape with Sheep.

Thomas Wigglesworth.

15. Landscape and Sheep:

Gideon Scull.

GUSTAVE COURBET. (See No. 40.)

16.

Mrs. J. L. Gardner, Jr.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

17. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

18. Coming out of Church.

Q. A. Shaw.

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels. Of the Flemish school, a painter of marine subjects.

19. Marine.

Thomas Wigglesworth.

ADOLPHE SCHREYER: b. Frankfort-on-the-Main, 1828.
Medals at Paris, Vienna, Brussels, etc.

20. A Bulgarian Convoy. *Henry L. Higginson.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

21. Dante and Virgil entering the Infernal Regions.

Gift of Quincy A. Shaw.

23. Sunset. *J. W. Paige.*

24. Landscape with Village. *Henry L. Higginson.*

25. Nymphs bathing (unfinished). *Gift of James Davis.*

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, who made his *début* in 1834.

26. Landscape. *Thomas Wigglesworth.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling. Appeared at the Salon, 1833.

27. Landscape. *J. W. Paige.*

H. KOEK KOEK.

28. Marine. *Mrs. F. Gibbs.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

29. In the Woods. *J. W. Paige.*

30. Landscape. *Thomas Wigglesworth.*

MATHIAS MARIS: b. in Hague; resident in London.

31. Interior of Kitchen, Woman trussing a Fowl.

Edward Wheelwright.

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

32. Landscape.

Thos. G. Appleton.

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

33. Bergère Assise. Gift of S. D. Warren.

34. Tobit and Anna watching for the return of Tobias.

Henry Sales.

35. Shepherdess Knitting.

Edward Wheelwright.

36. Woman and Child. Unfinished.

Gift of Martin Brimmer.

37. Woman Milking.

Gift of Martin Brimmer.

DIAZ. (See No. 29.)

38. Woods.

Presented to the Museum.

JACQUE. (See No. 14.)

39. Landscape and Sheep.

Mrs. J. L. Gardner.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonnier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

40. La Curée.

H. Sayles.

41. The Cascade.

Gideon Scull.

42. Swiss Landscape.

Gideon Scull.

T. COUTURE. (See No. 17.)

43. Head of a Bacchante.

Presented by contribution.

FELIX ZIEM: b. Beaume, 1822.

Chevalier Legion of Honor.

44. Landscape.

Mrs. J. L. Gardner, Jr.

ANTON MAUVE: b. at Zaandam.

45. Seaweed Gatherers.

T. G. Appleton.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, and has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

46. Landscape.

Thomas Wigglesworth.

C. E. JACQUE. (See No. 14)

47.

Mrs. J. L. Gardner, Jr.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture in Paris. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

52. Head of a Girl.

Thomas G. Appleton.

53. Haymaker.

Francis Brooks.

54. Cupid Twanging his Bow.

Francis Brooks.

55. Landscape, with Church Tower.

Mrs. J. L. Gardner, Jr.

56. Base-Ball Players.

Mrs. J. L. Gardner, Jr.

57. Portrait of Abraham Lincoln.

Mrs. Hunt.

58. Sheep Shearing at Barbison.

Edward Wheelwright.

59. Portrait of Elinor Hunt.

Mrs. Hunt.

60. St. John's River.

Thomas Wigglesworth.

61. Niagara.

Mrs. Hemenway.

62. Wood Interior at Naushon.

H. P. Kidder.

63. Doe.

Francis Brooks.

64. Stag in Fontainebleau.

Francis Brooks.

65. Sunset.

Thomas G. Appleton.

66. Girl with a Kitten.

Mrs. Hunt.

67. Ocean at Magnolia. *Miss Lillian Clarke.*
 68. A November Day. *Francis Brooks.*
 69. Court-Yard, Fayal. *Mrs. Chas. W. Dabney.*
 70. Doorway, with Rabbits. *Mrs. Chas. W. Dabney.*
 71. On the Edge of the Forest. *Edward Wheelwright.*
 72. Gloucester Harbor. *Mrs. J. L. Gardner, Jr.*
 73. Twin Lambs on a Hillside, Newport.
Mrs. G. Long.
 74. Mother and Child. A study. *Mrs. Hunt.*
 75. Portrait of the late Dr. J. B. S. Jackson.
Harvard Medical School Association.
 76. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.
 77. Portrait. *William B. Swett.*
- F. P. VINTON, Boston.
 79. Portrait. *Mrs. Lyon Playfair, London.*
- FRANK HILL SMITH. Studio in Boston.
 80. Twilight; Willow Road, Nahant. *The Artist.*
- W. M. FISHER.
 81. Landscape, with River. *Mrs. J. L. Gardner, Jr.*
- J. APPLETON BROWN.
 82. Trees. *Mrs. J. L. Gardner, Jr.*
- F. A. BRIDGMAN: b. America.
 Pupil of Gérôme.
 83. Market Scene in Nubia. *T. G. Appleton.*
- T. H. HOTCHKISS.
 84. Monte Mario. *Thos. G. Appleton.*
- MRS. S. W. WHITMAN, Boston.
 92. Hayricks. *Mrs. J. L. Gardner, Jr.*
- MRS. S. T. DARRAH.
 A native of Pennsylvania. Her professional life has been
 spent in Boston. She paints landscapes and marine
 views.
 93. Lake Champlain. *The Artist.*

CHARLES SPRAGUE PEARCE: native of Boston, pupil of Bonnat.

94. The Sacrifice of Isaac. *The Artist.*

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

96. Girl picking Water Lilies. *Thos. G. Appleton.*

GEORGE INNESS: b. Newburg, N. Y., 1825.

97. Landscape. *Thos. G. Appleton.*

FRED. D. WILLIAMS: b. in Boston. Has passed many years in Paris.

98. Landscape. *Miss A. A. Draper.*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

99. Interior of the Bargello, Florence.
Gift of Mrs. White.

RICHARD M. STAIGG: b. in Leeds, England.

Brought to America when a youth. Exhibited at the Salon of 1868. Studio in Boston.

100. Portrait. *Prof. Gibbs, Cambridge.*

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

101. Interior of Westminster Abbey.
Mrs. Francis Cutting.

J. FOXCROFT COLE: b. in Jay, Maine, 1837.

Pupil of Lambinet and Jacque. Studio in Boston.

102. On the Coast, Normandy. *Dr. H. C. Angell.*

JAMES WHISTLER: b. at Lowell, Mass., 1834.

Taken as a child to Russia, but returned to America at twelve years of age, and was educated at West Point. In 1855 he removed to England, and later studied two years under Gleyre in Paris. Settled in London. Has exhibited his works at the Royal Academy, Paris Salon, The Hague, etc. As an etcher, he stands in the foremost rank of those practising the art, and received a gold medal at The Hague.

103. Interior. *Edward W. Hooper.*

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

104. Fading Light. *Thos. G. Appleton.*

JOHN LA FARGE.

Figure, flower, and landscape artist. Studios at New York and Newport. He executed the frescos in Trinity Church, Boston.

106. Melting Snow. *Mrs. J. L. Gardner, Jr.*
 107. Study of Snowstorm. *Henry L. Higginson.*
 108. A Gray Day. *Henry L. Higginson.*
 109. Sunset Study, Newport. *Henry L. Higginson.*
 110. Snow Field. *Henry L. Higginson.*

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1860 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

111. Study for Romany Girl. *The Artist.*

MISS E. C. BARTOL, Boston.

112. Portrait. *Mrs. Lothrop.*

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

113. "Steady." *Thomas Wigglesworth.*

JOHN JAMES AUDUBON: b. 1782; d. 1851.

Studied under David. His "Birds of America" was completed in 1839.

114. Fish-Hawk. *Miss Bates.*

MRS. S. W. WHITMAN. Studio in Boston.

115. Portrait. *George A. Gardner.*

ERNEST W. LONGFELLOW: b. Cambridge, 1845.

Landscape and figure painter. Pupil of Couture.

116. Biondina. *The Artist.*

MRS. ELLEN S. DIXEY, of Boston.

117. Jasmines. *The Artist.*

GEORGE S. WASSON.

118. The Old Sentinel. *The Artist.*

W. ALLAN GAY: b. at Hingham, Mass., 1821.

Studied under Weir at West Point, and Troyon at Paris.
Resides in Boston.

119. Market at Soohag on the Nile. *Thos. G. Appleton.*

MISS HELEN M. KNOWLTON.

120. Marine. *The Artist.*

MISS MARY E. WILLIAMS.

121. Roman Beggar. *The Artist.*

FRANK DUVERNECK: b. in America.

Studied in Munich. A pupil of Diez, and considered one of his best followers.

123. A Circassian. Presented by Miss Hooper.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

124. Lake Thrasymentis. *Mrs. J. L. Gardner, Jr.*

125. The Sorceress. *Miss A. A. Draper.*

126. The Lair of the Sea Serpent. *Thos. G. Appleton.*

127. Landscape. Bequest of Chas. Sumner.

HAMILTON G. WILDE: Studio in Boston.

128. Sunset, near Bellianeh, on the Nile.
Harleston Deacon.

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his professional life in Boston.

129. Portrait of Frank Dengler. *The Artist.*

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years. Studio at New York.

131. Trees and Brook. *Thos. G. Appleton.*

OTTO GRUNDMANN: b. Dresden, 1848.

Instructor in the School of Drawing and Painting at the Museum of Fine Arts, Boston. Studied at the Academies of Dresden and Antwerp, and at Paris; also under Prof. Hübner and Van Lierius. He established himself in Düsseldorf, where he remained until 1876, when he came to Boston.

132. Head of a Hindostanee. *The Artist.*

HORACE R. BURDICK, Boston.

133. Fruit. *The Artist.*

THOMAS T. SPEAR.

134. Portrait. *The Artist.*

In the centre of the gallery is placed a ROMAN CINERARY URN, of Oriental alabaster. Gift of Geo. B. Emerson.

EXHIBITION
OF
PORTRAITS
BY
GILBERT STUART,
OPENING MAY 4,
AND TO CONTINUE THROUGH THE SUMMER.

GILBERT STUART.

A VERY agreeable custom, derived from the French, has lately been established among us of contributing to the renown of a painter by an exhibition of his works after death. The late collection in the Museum of Fine Arts of many works of our great artist, W. M. Hunt, brought to the public, and even to his intimates, a sense of astonished surprise at the fulness and variety of his genius. America has been most fortunate in having had two great portrait painters at an early period, and thus securing the presentation of historic characters, the founders of a nation. There was, soon after Stuart's death, a collection of his portraits in the old Athenæum of Pearl Street, and some few can remember with what delight crowds flocked thither to enjoy them. But that is in the far past, and now we propose to freshen the laurels upon the brows of perhaps the greatest portrait painter of his time, and to enjoy his works in a more extended way than our fathers did through a more ample collection than was then possible.

Stuart did for the preceding generation what Copley had done for a previous one. It would be indecorous if,

in our new temple to art, we should forget either of these great men. Not long since a collection, not certainly complete, but adequate to represent him, was exhibited, in the Boston Athenæum, of Copley's pictures, and the present collection of Stuart's portraits is a pleasant fulfilment of our duty to the other painter.

Many artists are invited, through the deathless affection or vanity of relatives, to try their hands at portraiture; they succeed with many degrees of difference. Some catch only the look of the perishable mould of the spirit, but here and there comes one who reads the character and gives us the very man "as he lived." Such a one was Gilbert Stuart; always sociable and conversant with men, with the habit, facilitated by nature, of seeing a person through the disguise of the flesh, the practice of his art reached a perfection of interpretation which made him immortal. Of course, neither to him nor to us could every head be equally interesting. Genius will slight what does not attract it; but even when indifferent to his subject, the method of Stuart was so fine that we can be interested in that, if not in the features before us.

But how often Stuart is at his best! With his unfailing *technique*, that learned, almost scientific, knowledge of the hues and values of flesh, he seems always a fresh surprise. He never muddles, he never experiments, he never gives us the too little or too much, which either leaves us craving or burdens our attention with the sense of fatigue. He goes directly

to the point of expressing the character through its medium of individual features and color. So sane was his manner, and so simple his tints and his vehicles, that time touches him with a lightness it keeps for few else. Who ever saw a Stuart which was cracked or degraded in tone, except through some genuine accident? While Copley, without injury, gains, like Old Madeira, a tenderer topaz tint befitting the venerable antiques dressed forefathers we know, Stuart's genius, so fresh, direct, and social, demands that time shall spare him as it has.

And as the family looks up with affectionate reverence to the living face upon the wall, pleased to see in the children of to-day their features taking on unexpected likenesses betraying their parentage, they come at last to think that there is magic in Stuart's pencil, confusing the living with the dead, and clasping in one bond the dear ties of blood.

Stuart did all this because he was the right man in the right place. He and his work fitted each other; and where did he get his secret? He found it in himself. If his originality had been less, the cold, academic method of West, who was his master, would have blurred or extinguished its brightness. There will be other noble portrait painters, but there will not be another Stuart. Therefore it is instructive, as well as delightful, to gather his great company of vanished men and women together, and through his eyes to live again in the past.

It would be superogatory in the little space we have, to give details of the life, or anecdotes illustrating the humor of the artist. Both can be found in the important work upon Stuart written by Mr. George C. Mason. A popular, cheaper edition of this expensive book should be given the public, which desires to know everything about the great artist. Stuart's life, like a ring, is shut within the figures 1755, when he was born at Newport, and 1828, in the July of which he died in Boston. Almost up to that latter date, beginning when he was sixteen years of age, he was occupied with portraiture; an ever-increasing crowd followed his advancing years, demanding of his genius that touch of immortality which it only could give.

Not America only, but England, furnished the subjects for his pencil. His portraits are daily more cherished in England, and some of the very finest were painted there.

T. G. A.

April 24, 1880.

CATALOGUE.

The portraits are hung in the Allston and Water-Color Rooms.

201. — Washington. “The Athenæum Head.”

Painted from life. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

“A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished.”

The second is now in London.

202. — Martha Washington.

Boston Athenæum.

203. — Washington. “Washington at Dorchester Heights.”

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

204. — President Washington ; b. 1732, d. 1799.

Mr. T. Jefferson Coolidge, Boston.

205. — President John Adams ; b. 1735, d. 1826.

Mr. T. Jefferson Coolidge, Boston.

206. — President Thomas Jefferson ; b. 1743, d. 1826.

Mr. T. Jefferson Coolidge, Boston.

207. — President James Madison ; b. 1749, d. 1812.

Mr. T. Jefferson Coolidge, Boston.

208. — President James Monroe ; b. 1758, d. 1831.

Mr. T. Jefferson Coolidge, Boston.

209. — President John Quincy Adams ; b. 1767, d. 1848.

Painted 1818.

Hon. Charles Francis Adams, Boston.

210. — President John Adams ; b. 1735, d. 1826.

Painted 1825.

Hon. Charles Francis Adams, Boston.

211. — Thomas Jefferson. Profile.

Painted 1804.

Mr. T. Jefferson Coolidge, Boston.

212. — Mr. Harrison Gray Otis.

Painted about 1814.

Mr. Geo. W. Lyman, Boston.

213. — Mrs. Harrison Gray Otis (Sally Foster).

Painted about 1814.

• *Mr. Geo. W. Lyman*, Boston.

214. — Mrs. George G. Lee (Hannah F. Sawyer).

Painted about 1806.

Mrs. Charles J. Paine, Boston.

215. — Counsellör Dunn. An Irish gentleman, who came to this country to study the Indian languages.

Hon. Martin Brimmer, Boston.

216. — Paul Revere; b. 1735, d. 1818.

• *Mr. John Revere*.

217. — Mrs. Paul Revere.

Mr. John Revere.

218. — Mr. John Lowell.

Painted about 1824.

Hon. John Amory Lowell, Boston.

219. — Nathaniel Bowditch, LL. D., F. R. S.; b. 1773, d. 1838.

Painted 1827.

Mr. William I. Bowditch, Brookline.

220. — Mrs. George Williams (Lydia Pickering). A sister of Col. Timothy Pickering.

Painted when she was 88 years old.

Miss Mary Pratt, Boston.

221. — Mrs. John C. Howard (Hepsy Clark Swan).

Mrs. C. A. Bartol, Boston.

222. — Colonel James Swan.

Painted about 1808.

Mrs. C. A. Bartol, Boston.

223. — Mrs. James Swan (Hepsibah Clark).

Mrs. C. A. Bartol, Boston.

224. — Mrs. I. P. Davis, Mrs. Bernard Henry (the Misses Jackson).

Mrs. F. O. Prince, Boston.

225. — Major Joseph Grafton. Served in the war of 1812; b. 1782, d. 1857.

Mrs. Chas. H. Minot, Boston.

226. — Mrs. Joseph Grafton (Ann Maria Gurley); b. 1800, d. 1850.

Painted 1818 or 1819.

Mrs. Chas. H. Minot, Boston.

227. — Hon. Caleb Loring.

Mr. Caleb William Loring, Beverly.

228. — Mrs. Caleb Loring.

Mr. Caleb William Loring, Beverly.

229. — Mr. S. K. Williams.

Painted 1824.

Mrs. S. K. Williams, Boston.

230. — Mrs. S. K. Williams.

Painted 1823.

Mrs. S. K. Williams, Boston.

231. — Colonel Timothy Pickering; b. 1745, d. 1829.

Painted 1808.

Miss Mary Pratt, Boston.

232. — Mrs. Perez Morton, called by her contemporaries
the American Sappho.

Rev. J. H. Clinch, S. T. D., South Boston.

233. — Mr. John Vaughan; b. 1756, d. 1841.

Dr. Charles E. Vaughan, Cambridge.

234. — Dr. John Bartlett.

Painted 1814.

Mrs. S. W. Bush, Boston.

24 . *Gilbert Stuart.*

235. — Mrs. John Bartlett.

Painted 1814.

Mrs. S. W. Bush, Boston.

236. — Mr. Robert Waterston ; b. 1778, d. 1869.

Painted 1824.

Rev. Robt. C. Waterston, Boston.

237. — Mrs. Robert Waterston (Miss Lord) ; b. 1788.

Rev. Robt. C. Waterston, Boston.

238. — Mr. Robert G. Shaw ; b. 1776.

Painted 1816 or 1817.

Mrs. Geo. R. Russell, Boston.

239. — Mrs. Robert G. Shaw (Eliza Willard Parkman).

Painted 1816 or 1817.

Mrs. Geo. R. Russell, Boston.

240. — Rev. John Thornton Kirkland, D. D., President of Harvard College ; b. 1770, d. 1840.

Painted 1810.

Rev. Samuel Kirkland Lothrop, Boston.

241. — Mrs. Oliver Brewster (Catherine Jones) ; b. 1784, d. 1831.

Painted 1820.

Mrs. Christopher T. Thayer, Boston.

242. — Mr. Nathan Appleton ; b. 1779, d. 1861.

Mr. H. W. Longfellow, Cambridge.

243. — Mrs. Nathan Appleton (Maria Theresa Gold) ;
b. 1786, d. 1833.

Mr. H. W. Longfellow, Cambridge.

244. — Mr. Thomas Coffin Amory ; b. 1767, d. 1812.

Painted about 1810.

Mr. William Amory, Boston.

245. -- Madame Elizabeth Coffin Amory.

Painted about 1805.

Mr. William Amory, Boston.

246. — Rear-Admiral Sir Isaac Coffin, 1759-1839. He
entered the British Navy in 1772, and was
created a baronet in 1804.

Mr. William Amory, Boston.

247. — Miss Mattie Hatch. A celebrated beauty of
her day.

Mr. J. Ingersol Bowditch, Jamaica Plain.

248. — Master F. L. Dutton. (Boy and butterfly.)

Mr. Henry R. Dalton.

249. — General David Cobb.

Mr. Geo. F. Wilde, Boston.

250. — Rev. Joseph Stevens Buckminster, D. D.; b. 1784, d. 1812.

Mr. Geo. W. Lyman, Boston.

251. — Bishop Cheverus. He came to this country as a missionary, and was made Bishop of Boston by Pius VII. in 1808. Returned to Europe in 1826, where he became Archbishop of Bordeaux and afterwards Cardinal.

Mrs. Horatio Greenough, Boston.

252. — Governor John Brooks; b. 1752, d. 1825.

Painted about 1820.

Mr. Francis Brooks.

253. — Mr. John Derby.

Painted before 1812.

Dr. G. C. Shattuck, Boston.

254. — Mrs. Eleanor Davis (Mrs. John Derby); d. 1825.

Painted before 1820.

Dr. G. C. Shattuck, Boston.

255. — Rev. James Freeman, D. D., pastor of King's Chapel, Boston, 1787 to 1825; b. 1759, d. 1835.

Mrs. Wm. E. Prince, Newport.

256. — Hon Josiah Quincy, Mayor of Boston, 1823–1829; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

257. — General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

258. — James Sullivan, Governor of Massachusetts; first President Mass. Hist. Soc., 1791–1806; b. 1744, d. 1808.

Painted 1807.

Mr. Richard Sullivan, Boston.

259. — Mrs. N. Coffin.

Mr. Nathan Appleton, Boston.

260. — Mr. Samuel Parkman; b. 1753, d. 1825. Donor of the Equestrian Washington.

Miss E. S. Parkman, Boston.

261. — Commodore Isaac Hull.

Painted 1813 or 1814.

Hull Family.

262. — Washington.

Painted in 1795 for Samuel Vaughan. A replica of the first of the three portraits of Washington, painted from life; showing the right side of the face.

Mrs. Joseph Harrison, Philadelphia.

263. — Gilbert Stuart. Pen and ink sketch by himself.

Miss I. J. Folconer, Brooklyn, N. Y.

264. — Washington. (Original sketch from which the picture owned by the city of Boston, and known as "Washington at Dorchester Heights," was painted.)

Mr. Ignatius Sargent, Brookline.

265. — Mr. Charles Russell Codman ; b. 1784, d. 1852.

Painted about 1814.

Mr. James M. Codman, Brookline.

266. — Mr. James Perkins ; b. 1761, d. 1822.

Mr. Edward N. Perkins, Jamaica Plain.

267. — Mrs. John Gore (Mary Babcock).

Mrs Horatio Greenough, Boston.

268. — Mrs. Thomas Cushing (Eliza Constantia Watson) ; b. 1792, d. 1872.

Painted about 1814.

Mrs. Lucy L. Chickering, Boston.

269. — Mr. Jared Sparks, President of Harvard College, 1849 to 1853 ; b. 1789, d. 1868.

Painted 1827-28.

Mrs. Jared Sparks, Cambridge.

270. — Chief Justice Parsons ; b. 1750, d. 1813.

Painted after his death.

Prof. Parsons, Cambridge.

271. — Mr. Moses Browne ; b. 1748, d. 1820. As captain he led the attack at Trenton.

Painted about 1816.

Mrs. Charles Browne.

272. — William Samuel Johnson, D. C. L., Oxon., President of Columbia College ; b. 1727, d. 1819.

Painted 1792.

Mr. Charles Frederick Johnson, Dorchester.

273. — Mr. Nathaniel Pope Russell ; b. 1779, d. 1848.

Painted 1818.

Mr. Samuel H. Russell, Boston.

274. — Mrs. Andrew Ritchie.

Dr. G. H. Lyman, Boston.

275. — Hon. Peter C. Brooks ; b. 1767, d. 1849.

Mr. William Everett, Quincy.

276. — Washington Allston (a sketch) ; b. 1779, d. 1843.

Miss Ellen T. Parkman, Boston.

277. — Mr. James Greenleaf, U. S. Consul at Amsterdam ; b. 1765, d. 1843.

Painted 1795.

Lent through Mr. Charles Henry Hart, Philadelphia.

278. — Capt. Joseph Anthony.

Mrs. H. Winsor, Philadelphia.

279. — Mr. Joseph Anthony, Jr.

Mrs. H. Winsor, Philadelphia.

280. — General Boyd.

Mme. E. Yznaga del Valle.

281. — Mr. Josiah Quincy, Jr. ; b. 1744, d. 1775.

Quincy Family.

282. — Washington. (Copy of Athenæum head.)

Painted in 1810.

Quincy Family.

283. — Mr. Abisha Delano ; b. 1763, d. 1830.

Mr. W. Roscoe Williams, Boston.

284. — Mrs. Abisha Delano (Eliza Hammatt) ; b. 1779, d. 1858.

Mr. W. Roscoe Williams, Boston.

285. — Portrait of a Lady.

Painted 1806.

Dr. R. W. Hooper, Boston.

286. — Mrs. Thomas H. Perkins (Sarah Elliot) ; d. 1852.

Mrs. Thos. G. Cary, Cambridge.

287. — Mr. John Callender ; b. 1782.

Miss Callender, Newport.

288. — Mr. Thomas Callender ; b. 1778, d. 1830.

Miss Callender, Newport.

289. — Lady Temple (Elizabeth Bowdoin).

Hon. Robert C. Winthrop, Boston.

290. — Mrs. Thomas Lindall Winthrop (Elizabeth Bowdoin Temple).

Hon. Robert C. Winthrop, Boston.

291. — Washington.

Hon. Robert C. Winthrop, Boston.

292. — Hunting Scene.

Mrs. Robert C. Winthrop, Boston.

293. — Daniel Webster ; b. 1782, d. 1852.

Mr. Henry Parkman, Boston.

294. — Rev. William Ellery Channing, D. D. ; b. 1780,
d. 1842.

Rev. G. G. Channing, Milton.

295. — Mr. William Constable.

Painted 1796.

Mr. John Constable, Constableville, N. Y.

296. — Mr. John Richards.

Mr. F. G. Richards, Boston.

297. — Mrs. John Richards.

Mr. F. G. Richards, Boston.

298. — Washington.

Mr. F. G. Richards, Boston.

299. — Chief Justice Parsons.

Mrs. J. Lewis Stackpole, Boston.

300. — Judge Stephen Jones.

Mr. F. G. Richards, Boston.

301. — Commodore O. H. Perry, U. S. N.

Mr. Oliver H. Perry, Lowell.

302. — Mrs. Savage (Hope Doane).

Lemuel Shaw, Boston.

303. — The “Gibbs” Washington.

Dr. Wm. F. Channing, Providence.

304. — John Adams.

Painted 1812.

Hon Charles Francis Adams, Boston.

305. — Mrs. John Adams (Abigail Smith).

Painted 1812.

Hon. Charles Francis Adams, Boston.

306. — Mr. Russell Sturgis.

Mrs. Frederick William Paine, Worcester.

307. — Mrs. Delia Tudor Stewart.

Mrs. Delia Tudor Stewart Parnell.

308. — Miniature of Stuart, by Miss Goodridge.

Geo. C. Mason, Newport.

309. — Portrait of Gilbert Stuart.

Painted by John Neagle.

Boston Athenæum.

The portraits named below will be hung later.

Mr. Samuel Eliot; b. 1740, d. 1820.

Painted about 1805.

President Eliot, Cambridge.

Mrs. Samuel Eliot (Catherine Atkins); d. 1829.

President Eliot, Cambridge.

ALLSTON AND WATER COLOR ROOMS.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

309. Portrait of Gilbert Stuart. *Athenæum.*

J. B. GREUZE. (See No. 253.)

310. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

311. Portrait of John Quincy Adams. *From Faneuil Hall.*

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

313. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.

314. Pilot Boat in a Storm. *Purchased.*

315. Isaac of York.

Athenæum.

F. WALKER.

316. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

G. TRUMBULL. (See No. 264.)

317. The Sortie of Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

319. Ecce Homo.

Francis Brooks.

320. Sta. Barbara.

Francis Brooks.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

321. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

CAV. FRANCESCO SOLIMENA.

322. Marriage of the Virgin. (For sale.)

FROM THE RINUCCINI GALLERY.

323. Libyan Sibyl.

Miss C. C. Brown.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

324. The Scourging of Christ.

Q. A. Shaw.

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

325. Madonna and Child. *Francis Brooks.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

326. Judge Edmund Quincy.

SMIBERT or COPLEY.(?)

327. Portrait of Hannah Colman. *Henry Davenport.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

328. Portrait of Robert Hooper. *Mrs. R. C. Hooper.*

329. Portrait of Miss Chandler (afterward Mrs. Murray).
(For sale.) *Mrs. John Ware.*

330. John Hancock. *From Faneuil Hall.*

331. Samuel Adams. *From Faneuil Hall.*

332 and 332a. General and Mrs. Warren.
Dr. Buckminster Brown.

UNKNOWN.

333. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

334. Portrait of Webster. (For sale.) *Mrs. B. S. Moulton.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

335. John Adams.

Athencæum.

CIMA DA CONEGLIANO.

340. Madonna and Child.

C. F. Shimmis.

RICHARD PARKES BONINGTON: b. 1801; d. 1828. England.

341. Scene from Gil Blas.

T. G. Appleton.

FRA BARTOLOMEO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

342. Saints in Adoration, part of a predella.

Mrs. Jackson.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excel-

lent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

343. A Donor and his two patron Saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange di-proportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

AFTER HANS HOLBEIN (?).

344. Portrait.

Sumner bequest.

RUYSDAEL.

345.

C. F. Shimmitt.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1623 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

346. Bacchus with Attendant Fawn and Satyr.

347. Head of a Lion.

T. G. Appleton.

F. VAN HUYSUM. 1723.

348. Fruit.

Dowse Collection. Athencæum.

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

349. The Alchemist.

Francis Brooks.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

350. Sea Piece.

Presented by Stephen H. Perkins.

ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

351. Cuyp's Daughter.

Sumner bequest.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

352. The Banished Lord.

Bequest of S. H. Perkins.

353. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

G. STUART NEWTON, R. A. (See No. 335.)

354. The Forsaken.

"I knew that Newton could paint most things, but I did not think he could paint a sob."—J. Constable.

T. G. Appleton.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

355. Dutch Boors.

C. W. Galloupe.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

356. The Broken Pitcher.

C. W. Galloupe.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

357. Chapeau Blanc.

Atheneum. Dowse Collection.

W. ALLSTON. (See No. 313.)

358. Rosalie.

Nathan Appleton.

359. Portrait of Benjamin West.

Atheneum.

360. Polyphemus.

Mrs. Baldwin.

361. Portrait.

Richard Sullivan.

362. Portrait of Mrs. Allston.

Mrs. Eustis.

363. Florimel.

Mrs. Baldwin.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

364. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

365. Portrait of a Man in Armor. *William W. Greenough.*

366. Portrait of Sir Charles Hobby. *Athenæum.*

JOHN SINGLETON COPLEY. (See No. 328.)

367. Portrait of Col. Josiah Quincy. 1769.

The Misses Quincy.

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting; in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

368. Portrait of Miss Hannah Adams. *Athenæum.*

GAMBADELLA.

369. Portrait of Rev. Wm. Ellery Channing.

Mrs. Eustis.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

370-71. Portraits of Mr. and Mrs. Stephen Minot.

Gift of Miss Minot.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known.

It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

373. A Pietà, with Paintings of Saints on Panels.
Signed, and dated 1485. *Q. A. Shaw.*

GERARD DOUW: b. Leyden, 1613; d. Leyden, 1675.

One of the most celebrated of the Dutch *genre* painters.

He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

374. The Lace-Maker. *Sumner bequest.*

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Breughel. He occasionally painted historical subjects, in which the landscape serves as the background.

375. A Fight with Death. *Sumner bequest.*

RUYSDAEL.

376. River Scene. *Richard Sullivan.*

W. ALLSTON. (See No. 313.)

377. Portrait of John Harris. *Gift of Miss Harris.*

378. Landscape. *Athenæum.*

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

379. Richmond Castle. *T. G. Appleton.*

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During

the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

380. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

LUCAS CRANACH: b. in Cranach, bishopric of Bamberg, 1472; d. Weimar, 1553.

German school. His family name was uncertain, but according to the usage of his time he took the name of his native city. Court painter of Saxony. Friend and follower of Luther, and forty-four years burgomaster of Wittemberg.

381. Deposition from the Cross. Sumner bequest.

ASCRIBED TO TINTORETTO (Giacomo Robusti, called il Tintoretto): b. Venice, 1512; d. 1594.

382. Head of a Man. Bequest of S. H. Perkins.

VANDYKE. Attributed to

383. Rinaldo in the Garden of Armida. (For sale.)
Jas. O. Sargent.

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

384. The Holy Family.
Lent by Mr. George Walker, of Springfield, Mass.

NICCOLO CANZONI.

385. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

IN THE HALL.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

Athenæum.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear.

Athenæum.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and of Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.)

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son.

Athenæum.

J. SINGLETON COPLEY. (See No. 328.)

407. Portrait of Patrick Tracy.

P. T. Jackson.

408. Portrait of Col. Sparhawk.

Samuel B. Rindge.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery.

Athenæum.

410. Interior of St. Peter's.

Athenæum.

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

414. Storming of Teocalli, Mexico. *Amos Binney.*

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 423, 424. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. Madonna della Seggiola.

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works.

He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris.

J. G. Farwell.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria.

Athenæum.

432. BOTTICELLI, Copy of.

Miss Draper.

440 to 491. THE DOWSE COLLECTION OF WATER-COLORS.

Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

In this hall are shown pieces of sculpture, oil paintings, and a number of drawings by the late Dr. WILLIAM RIMMER. These are catalogued separately.

ENGRAVING ROOMS.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. Titania's Court, an outline. Marine, in chalk.

And a number of unfinished oil paintings and sketches.

NINE SPECIMENS OF CHINESE ENGRAVING. Presented by Mr. A. A. Hayes, Jr.

FRANCIS SEYMOUR HADEN. Etching of the Calais Pier, after J. M. W. Turner. *Gray Collection.*

JAPANESE DRAWING OF A CROW in India ink.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls of the Western room.

CASES 1 TO 9.

ETCHINGS BY REMBRANDT, 1608-1669. *Gray Collection.*

CASE 1. Ecce Homo. B. 77. M. 200.

First state of the finished plate. The right cheek of the head above that of the man holding the reed is only etched with a single stroke. "Extremely rare." (Claussin & Wilson.)

CASE 2. The Deposition from the Cross. B. 81. II. M. 187.

CASE 3. Coppenol. The large portrait. B. 283. II. M
174. Superb impression; very rich.

Lieven Van Coppenol, born in 1598, was a writing-master in Amsterdam.

CASE 4. Our Lord crucified between the Two Thieves. "The Three Crosses." B. 78. III. M. 235.

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

CASE 5. — "The Burgomaster Six." B. 285, between I. and II. M. 159.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

Jan Six, whose name is inseparably connected with that of Rembrandt, was born 1618, became Burgomaster of Amsterdam in 1691, and died 1700.

CASE 6. Christ Healing the Sick. Called the Hundred-Guilder Piece. B. 74. I. M. 224.

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

The Same. B. 74. II.

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

CASE 8. The Three Trees.

Charming and brilliant impression, with burr in the sky, but with an artificial margin.

CASES 10, 12, 14, AND 16.

The copperplate engravings of ALBRECHT DÜRER, 1471-1528. *Gray Collection.*

CASE 10. Adam and Eve. Brilliant early impression of deep black color, and with the strong shading on the neck of Eve.

CASE 12. The Little Passion on copper. 16 plates.

CASE 14. Melancholia. Two fine and powerful impressions.

CASE 16. Knight, Death, and the Devil. Two very fine impressions.

CASES 11, 13, 15, 17, AND 19.

Etchings by CH. JACQUE.

CASE 18.

Etchings by C. MÉRYON.

CASES 20, 21.

Etchings by JAMES WHISTLER. Born in Lowell, Mass., lives in London. Thirteen etchings from "Scenes on the Thames." *Gray Collection.*

CASES 22, 23.

F. SEYMOUR HADEN, English etcher. Sixteen etchings from series "Études à l'eau forte," published in Paris. 1865. *Gray Collection.*

CASE 24.

Engravings.

Lent by Mr. Stillman.

CASE 25.

Scenes in Brittany. Set of thirteen etchings by JAMES WHISTLER. *Boston Athenæum.*

CASES 26, 27, AND 28.

Modern AMERICAN etchings and woodcuts.

Museum of Fine Arts.

CASES 30 TO 39.

Photographs taken by Adolphe Braun from drawings by the great masters. *Boston Athenæum.*

CASES 41 TO 46.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

CASES 47 TO 62.

WILLIAM BLAKE. A collection of water-colors, drawings, prints, etc. These are catalogued separately.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path: In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athencæum.
TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*
Over the entrance, large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.
On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to this Museum by Martin Brimmer, Esq.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, **COMPARTMENTS NOS. 1 TO 4,—**
ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
5. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COFF, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century.
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IN COMPARTMENT NO. 5, —

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework.

IN COMPARTMENT NO. 6, —

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

OLD TURKISH EMBROIDERY. *Miss Deacon.*

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*
GREEK in red silk. *J. W. Paige.*

TURKISH EMBROIDERY. Gold on blue ground. Modern.
J. W. Paige.

MODERN EGYPTIAN SCARF. Cotton and silk. *Atheneum.*

IN COMPARTMENTS NO. 7 TO 12, —

A rare collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.**LACES.**

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales.*

VENETIAN LACE. Arms of Bourbon and Castile. *Mrs. Henry Adams.*

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON. *Mrs. R. W. Greenleaf, Jr.*

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athencæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

FAYAL OR MADEIRA EMBROIDERY. Birds and foliage on blue ground. *J. W. Paige.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch. Commissioner from Egypt at the Centennial Exhibition,

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

PINA HANDKERCHIEF. Gift of Mrs. Wales.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen*.

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige*.

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen*.

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple room in Japan. *C. A. Longfellow*.

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, modern pottery of various nations; in Case F, pottery of the American Mound builders; and in Case G, Peruvian and Mexican pottery.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many *Spezieria* jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.
Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.
7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.
Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.
- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).
A woodcut of one of these bottles is given in Burty's "*Chefs d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.
10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.
Geo. W. Wales
- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*
20. CASTELLI PLATE. *Harleston Deacon.*
- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*
29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*
And several pieces lent by *A. B. French.*
- PAIR OF CASTELLI CUPS. Painted by Grue, 1749.
Geo. W. Wales.
- ROBBIA WARE.** (*Above Case A.*)
30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE?
by Pajou, 1775. Presented by Geo. W. Wales.
Above the case, ST. JOHN, a half length, 16th century.
C. C. Perkins.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Felspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition, as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741 ; Caughley and Lowestoft, 1756 ; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in the first compartment, —

WHITE OVIFORM JAR. *G. W. Wales.*

TWO OLD AND VERY FINE MING VASES, loaned by *Mrs. Swett*, from the Heard Collection.

SEVERAL from *Mrs. Burlingame.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

FIVE-FINGERED ROSADON. *G. W. Wales.*

CELADON POT, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

In the second compartment, —

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*

ANOTHER, of same fabric. Gift of D. O. Clarke.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. Gift of D. O. Clarke.

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

In the third compartment, —

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

LARGE VASE. *Mrs. Swett.*

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* On upper shelf, LARGE VASE, *Mrs. Swett.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736-1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.
G. W. Wales.

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN.
G. W. Wales.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

TEA-SET, SEVRES, "presented by the French government to Miss M. F. Curtis, distributor of funds, sent out from Boston for relief of sufferers by the German war, 1870, 1871."

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SEVRES VASES, GROS-BLEU. *Harleston Deacon.*

SEVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SEVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, “Pâte sur pâte,” designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales.*

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especailly CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor’s summer palace. Lent by *G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465–1468.

Above the case are, —

ROSA DON, or bullock’s blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green Presented by *Mrs. S. D. Warren.*

PAIR SÈVRES VASES AND CENTRE-PIECE. *Mrs. W. B. Swett.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465–1468.

CASE C.

MODERN EUROPEAN PORCELAIN AND POTTERY. Exhibited by Mr. Richard Briggs and Messrs. Jones, McDuffee & Stratton. These pieces are for sale.

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

Ten pieces PERSIAN WARE.

Two TILES from the Church of St. Domingo (A. D. 1500).

G. W. Wales

SPANISH JAR, presented by G. W. Wales.

CASE E.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenely. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE F.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47 Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin on the other four pectoral and ventral fins.

Nos. 48 to 56 Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on the strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE G.

PERUVIAN AND MEXICAN POTTERY.

LARGE VASE OF DOULTON WARE, decorated by Miss H Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

CASE H.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth*.

- A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*
 18 pieces of old Venetian glass. *Mrs. Wadsworth.*
 An old Venetian drinking-glass. Ditto.
 3 pieces of German glass, colored. *G. W. Wales.*
 1 cup, highly colored Venetian glass. *G. W. Wales.*
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CASE I.**GOLD AND SILVER WORK.**

- GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.
 MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*
 CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.
 SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*
 SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*
 TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*
 ASSYRIAN CYLINDER, engraved.
 TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.
 BRONZE LAMP. Early Christian.
 SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.
 SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat.*
 TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat.*
 SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.
 THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*
 SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.

SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Lent by *Mrs. Bruen*.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan.*

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

FRENCH FAN. *Mrs. G. W. Wales.*

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. } *S. K. Baylies.*

SILVER SURAIS, Cashmere.

Several specimens of SILVER WORK. From Miss Lowell.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

CASE J.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

A NUMBER OF MINIATURES by Malbone and others.

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

CASE K.

JAPANESE ART.

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted. soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. On bottom shelf, a fine HIBACHE, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun,

moon, dragon, etc., inlaid in gold and silver ; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief ; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments ; handles of bamboo stem and leaves ; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

SWORD. *Dr. W. S. Bigelow.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One by *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT. — LARGE VASE. *Chas. Wolcott Brooks*

PAIR KIOYAKI VASES, eagle and pine ; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED. *O. W. Peabody.*

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

BRONZE TANK. Metal of fine color; dragon-head handles.
Chas. G. Loring.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable.
G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of JAPANESE CARVINGS in ivory, wood, and lacquer.
Dr. Wm. Sturgis Bigelow.

CASE M.

A collection of very fine LACQUERS, medicine boxes, bronzes and other metal work. Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER.

CINNABAR LACQUER. Various specimens from Mrs. Gardner Brewer.

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hall.*
LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Fouchow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Ta Mahal, etc. *S. K. Bayley.*

CASE O.**CHINESE ART.**

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, J. W. Paige, and D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE P.

JAPANESE SWORDS. Especial attention is called to the decorative metal work. *Dr. Wm. Sturgis Bigelow.*

CASE R.**CLOISONNÉ AND OTHER ENAMELS.**

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Other pieces by *Mrs. Swett*, three by the *Athenæum*, two by *Mrs. Burlingame.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. French. *Athenæum.*

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment,—

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay.*

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks.*

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard.*

Second compartment,—

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athencæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP. By Donatello. 15th century.

IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujeon. 16th century.

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athencæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.

26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.

44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment, —

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE T.

MEDALS, mostly Italian. Lent by *John H. Storer.*

CASE U.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins.*

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins.*

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

- Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.
- Ditto. Mahomet II. 1481. Reverse. Opus Constantii.
- Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.
- Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.
- Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.
- Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.
- Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.
- ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter*.
- GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.
- THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins*.
- 37 CASTS OF MEDALS. Presented by *C. C. Perkins*.
- 94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.
- A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.
- MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE V.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

ON THE WALL BY THE CIRCULAR STAIRWAY.—
WROUGHT-IRON WORK. TORCH OR BANNER-BEARER,
from Siena. BELL-PULL, decorated with flower-work, from
Nuremberg. Lent by *J. W. Paige*. As also are the
HINGES from Nuremberg, the German chest with remark-
able LOCK, and the iron Spanish MONEY-BOX.

TREASURE CHEST OF IRON. 16th century. Panels painted
with scenes from Bible history. *C. A. Wellington*.

Above Case S, a highly decorative IRON GRILLE. Lent
R. M. Hunt.

CASE W.

Forty-one pieces PERSIAN POTTERY.

Geo. W. Wales.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII, Edward VI, and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

CABINET.

C. A. Wellington.
Mrs. Wm. M. Hunt.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell*.

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

ROOM OF WOOD CARVING, ARMS AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

SPANISH CABINET. *E. B. Russell*.

SPANISH BOX PRESSED LEATHER. *E. B. Russell*.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige*.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9 CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by FRULLINI, of Florence. Lent by
Miss Draper and Mr. Charles T. How.

ST. GUDULA, patron saint of Brussels, rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

CASE B.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

IVORY BOX of early date, bearing arms and initials of Victoria Colonna. *Miss Stearns.*

Numerous specimens of CHINESE and other Eastern carvings.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

CASES C AND D.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

867.5.1-2
MUSEUM OF FINE ARTS.

EIGHTEENTH CATALOGUE

(FIRST EDITION)

OF

WORKS OF ART.

EXHIBITED.

Part 2.

Paintings, Drawings, Engravings, and Decorative Art.

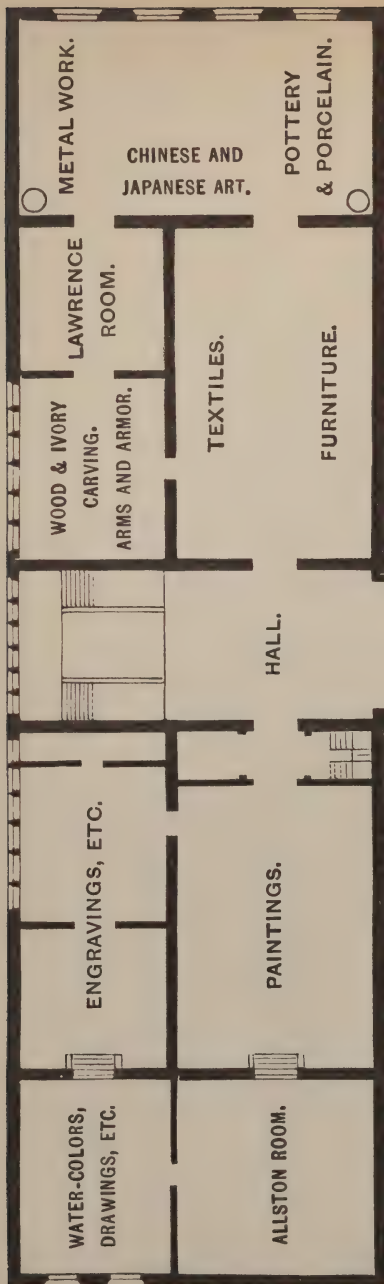


BOSTON:

ALFRED MUDGE & SON, PRINTERS,

34 SCHOOL STREET.

1881.



SECOND FLOOR.

MUSEUM OF FINE ARTS.

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PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



BOSTON:

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PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. Gift of E. D. Boit, Jr

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy, has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

2. Landscape. *Thomas Wigglesworth.*

G. MICHEL.

3. Study of Rocks. *Q. A. Shaw.*

JOZEF CHELMONSKI. Studio at Paris.

4. Russian Village at night. *Mrs. W. A. Tappan.*

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot. After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

5. Zouaves behind a redoubt. *Thomas Wigglesworth.*

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures, representing scenes of other times.

6. Reception of the Ambassador. *Thos. Wigglesworth.*

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher. By many, his etchings are more highly prized than his paintings.

7. Landscape with Sheep. *Thomas Wigglesworth.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling.

8. Landscape and Figures. *Thomas Wigglesworth.*

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

He was sent to Paris in 1839, by his father, to study law, but he was determined to be an artist, and sent a picture to the Salon of 1844. He was considered the chief of the realistic school. A communist, in 1871 he authorized the destruction of the column Vendôme, for which he was tried and sentenced to six months' imprisonment. Afterwards lived in Switzerland. In 1872 the jury of admission, at the suggestion of Meissonier, decided that the works of Courbet could not be received at the Salon, and henceforth he exhibited elsewhere.

9. La Curée. *H. Sayles.*

EUGÈNE DESHAYES.

10. Mill. 1860. *Sumner bequest.*

EUGÈNE CICERI. Modern French school.

11. Souvenir of the Village of Bouron.
Edward Wheelwright.

12. Gorge aux loups, Fontainebleau.
Edward Wheelwright.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

13. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.

CONSTANT TROYON: b. Sévres, 1810; d. 1865.

14. Dogs Leashed. *Henry L. Higginson.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an

orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

- 15. Landscape. *Thomas Wigglesworth.*
- 16. In the Woods. Presented by contribution.

ANTON MAUVE: b. at Zaandam.

- 17. Seaweed Gatherers. *Thos. G. Appleton.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

- 18. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.
- 19. Nymphs bathing (unfinished). Gift of James Davis.

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

- 20. Landscape. *Thos. G. Appleton.*

T. COUTURE. (See No. 13.)

- 21. Head of a Bacchante. Presented by contribution.

THEO. ROUSSEAU: b. Paris, 1812; d. 1867.

Chevalier of the Legion of Honor. Pupil of Guillon Lethière. A landscape painter, who made his *début* in 1834.

- 24. Landscape. *Thomas Wigglesworth.*

C. F. DAUBIGNY. (See No. 2.)

- 25. Evening. *F. L. Ames.*

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasbourg.

- 26. Coming out of Church. *Q. A. Shaw.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

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| 27. | Bergère Assise. | Gift of S. D. Warren. |
| 28. | Shepherdess Knitting. | <i>Edward Wheelwright.</i> |
| 29. | The Sewing Lesson (unfinished). | Gift of Martin Brimmer. |
| 30. | Woman Milking. | Gift of Martin Brimmer. |

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels.

Of the Flemish school; a painter of marine subjects.

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| 31. | Marine. | <i>Thomas Wigglesworth.</i> |
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MATHIAS MARIS: b. in The Hague; resident in London.

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| 32. | Interior of Kitchen, Woman trussing a Fowl. | <i>Edward Wheelwright.</i> |
|-----|---|----------------------------|

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

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| 33. | Landscape, Evening. | <i>Thos. G. Appleton.</i> |
| 34. | The Gleaner. | <i>Francis Brooks.</i> |
| 35. | A November Day. | <i>Francis Brooks.</i> |
| 36. | Doe. | <i>Francis Brooks.</i> |
| 37. | Twin Lambs on a Hillside, Newport. | <i>Mrs. G. Long.</i> |
| 38. | Cupid Twanging his Bow. | <i>Francis Brooks.</i> |
| 39. | Portrait. | <i>Mrs. Chas. W. Dabney.</i> |
| 40. | Court-Yard, Fayal. | <i>Mrs. Chas. W. Dabney.</i> |
| 41. | Doorway, with Rabbits. | <i>Mrs. Chas. W. Dabney.</i> |
| 42. | Portrait of the late Dr. J. B. S. Jackson. | <i>Harvard Medical School Association.</i> |
| 43. | Harvest Time. | <i>Mrs. Hunt.</i> |
| 44. | On the St. John's River. | <i>Thomas Wigglesworth.</i> |

- 45. Stag, Fontainebleau. *Francis Brooks.*
- 46. Head of a Girl. *Thos. G. Appleton.*
- 48. Girl Reading. *Mrs. Chas. W. Dabney.*
- 49. Sheep Shearing at Barbison. *Edward Wheelwright.*
- 50. On the Edge of the Forest. *Edward Wheelwright.*
- 51. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.
- 52. Wood at Naushon. *Henry P. Kiddler*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

- 53. Interior of the Bargello, Florence.
Gift of Mrs. White.

A. BIERSTADT: b. Düsseldorf, 1829.

Chevalier of the Legion of Honor. He was taken to America when an infant, and grew up there. In 1853 entered the Academy of Düsseldorf.

- 54. The Arch of Octavius. *Athenæum.*

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

- 56. Fading Light. *Thos. G. Appleton.*

GEORGE FULLER: b. Deerfield, Mass., 1822.

A pupil of H. K. Brown, of Albany. Settled in Boston, and afterwards in New York, and in 1859 travelled in Europe. Between 1860 and 1876 he devoted himself to study, and did not paint for the public until the latter year. Studio in Boston.

- 57. Study for the Romany Girl. *The Artist.*

GEORGE WILLOUGHBY MAYNARD, New York: b. Washington, D. C.

Pupil of the Royal Academy of Antwerp.

- 58. Portrait of the War Correspondent of the *London Daily News.* *F. D. Millet.*

JAMES M. STONE: b. Dana, Mass., 1841.

He received his art education at Munich, and has spent his professional life in Boston.

60. Head of a Horse. *The Artist.*

W. ALLAN GAY: b. Hingham, Mass., 1821.

Pupil of Weir, at West Point, and Troyon, and resides in Boston.

61. Homestead at Hingham. *The Artist.*

J. F. KENSETT: b. Connecticut, 1818; d. 1873.

Studied in Europe several years.

62. Trees and Brook. *Thos. G. Appleton.*

HAMILTON G. WILDE. Studio in Boston.

63. Sunset, near Bellianeh, on the Nile. *Harleston Deacon.*

GEORGE VON HOESSLIN: Boston.

Pupil of W. Lindenschmidt, Munich School.

64. A Study Table of Olden Days. *The Artist.*
For sale.

FRED. D. WILLIAMS: b. in Boston. Has passed many years in Paris.

65. Landscape. *Miss A. A. Draper.*

FRANK DUVEINECK: b. in America.

Studied in Munich. A pupil of Diez, and considered one of his best followers.

66. Portrait of an Old Man. *Miss Booth.*

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Aismuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

Interior of Westminster Abbey.

Mrs. Francis Cutting.

JOHN J. ENNEKING, Boston: b. Minster, Ohio.

Pupil of Bonnat.

68. November Twilight.

The Artist.

For sale.

GEORGE INNESS: b. Newburg, N. Y., 1825.

69. Landscape.

Thos. G. Appleton.

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

70. Girl picking Water Lilies.

Thos. G. Appleton.

FRANK DUVEHECK. (See No. 66.)

73. A Circassian.

Gift of Miss Hooper.

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

74. Lamentation over the Death of the First-born.

The Artist.

THOMAS ROBINSON, Boston: b. Nova Scotia.

Pupil of Courbet.

75. Landscape, with cattle.

The Artist.

For sale.

ERNEST LONGFELLOW, Cambridge.

Pupil of Hèbert, Bonnat, Couture.

76. Afternoon on the Nile.

The Artist.

For sale.

GEO. INNESS. (See No. 69.)

77. Pine Groves of the Barberini Villa, Albano.

The Artist.

J. FOXCROFT COLE, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

78. October.

The Artist,

For sale.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

79. The Sorceress. *Miss A. A. Draper.*

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgard.

80. Marine. On the North Shore.

FREDERICK CROWNINSHIELD, Boston.

Pupil of Couture and Cabanel.

81. Decorative Lunette. *The Artist.*
For sale.

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of Animals.

82. "Steady." *Thomas Wigglesworth.*

GEORGE L. BROWN, Boston.

83. Pontine Marshes. *L. Terry.*
For sale.

JOHN JAMES AUDUBON: b. 1782; d. 1851.

Studied under David. His "Birds of America" was completed in 1839.

84. Fish-Hawk. *Miss Bates.*

F. B. DEBLOIS, Boston.

86. Pontoise sur Oise. *The Artist.*
For sale.

W. ALLAN GAY. (See No. 61.)

87. Market at Soohag on the Nile. *Thos. G. Appleton.*

ELIHU VEDDER. (See No. 79.)

88. The Lair of the Sea Serpent. *Thos. G. Appleton.*

89. Landscape. Bequest of Chas. Sumner.

MRS. ELLEN STURGIS DIXEY, Boston.

90. Arab Pilgrimage.

Mrs. C. Tappan.

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

91. Morgendämmerung.

The Artist.

J. ROLLINS TILTON, Rome.

92. Tivoli and the Campagna.

The Artist.

93. Lake Avernus.

Lucien Newhall.

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

94. Market Scene in Nubia.

T. G. Appleton.

T. H. HOTCHKISS.

95. Monte Mario.

Thos. G. Appleton.

GUSTAVE DORÉ; b. at Strasburg, 1832. Settled in Paris.

98. Summer.

Gift of Richard Baker.

SAN DONATO PICTURES.

The paintings grouped together, Nos. 101 to 110, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

101. The interior of a butcher's shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous work—model of finished work—was etched by the master himself. Signed in full below at the right. Smith Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

102. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor

and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.
103. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.
104. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

105. *Skirt of the Forest.* [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

106. *The Ruined Cottage.* [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

107. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, a black one with white spots, beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet "empathetic" touch which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

108. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

109. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

110. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

111. Figure of Christ bound to a column. [1390.]

Very remarkable sculpture

0 m. 90 cent. high.

NAPOLÉON JACQUES.

112. Bronze Bust of Peter the Great, Emperor of Russia. [943.]

0 m. 40 cent. high.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

Numbers 200 to 210 are by Stuart.

200. — Washington. "The Athenæum Head."

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lan-downe; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

The second is now in London.

201. — Martha Washington.

Boston Athenæum.

202. — Washington. “Washington at Dorchester Heights.”

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. — Bishop Cheverus. He came to this country as a missionary, and was made Bishop of Boston by Pius VII. in 1808. Returned to Europe in 1826, where he became Archbishop of Bordeaux and afterwards Cardinal.

Mrs. Horatio Greenough, Boston.

204. — General Henry Knox ; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. — Hon. Josiah Quincy, Mayor of Boston, 1823–1829 ; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

206. — Mrs. N. Coffin.

Mr. Nathan Appleton, Boston.

207. — Mrs. John Gore.

Mrs. Horatio Greenough.

208. — Governor John Brooks ; b. 1752, d. 1825.

Painted about 1820.

Mr. Francis Brooks.

209. Gen. Boyd. *Mme. E. Yznaga del Valle.*

210. The "Gibbs" Washington.

Represents the first sitting in 1795. (See No. 200)

Dr. Wm. F. Channing.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

212. Portrait of Gilbert Stuart. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

213. Portrait of John Quincy Adams. *From Fanewil Hall.*

J. B. GREUZE. (See No. 253.)

214. Portrait of Franklin. *Athenæum.*

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

215. Elijah fed by Ravens. Gift of Mrs. and Miss Hooper.

216. Pilot Boat in a Storm. Purchased.

217. Head of a Jew. *Athenæum.*

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| 218. | Isaac of York. | <i>Athencæum.</i> |
| 219. | Landscape. | <i>Athencæum.</i> |
| 220. | Rosalie. | <i>Nathan Appleton.</i> |
| 221. | Florimel. | <i>Mrs. Baldwin.</i> |
| 222. | Portrait of Mrs. Allston. | <i>Mrs. Eustis.</i> |
| 223. | Polyphemus. | <i>Mrs. Baldwin.</i> |
| 224. | Portrait of Benjamin West. | <i>Athencæum.</i> |
| 225. | Shepherd Boy. | <i>Mrs. R. C. Hooper.</i> |

HUBERT JACOBSZ, commonly called GRIMANI: b. Delft, 1599.

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| 226. | Head of a Girl. | <i>Athencæum.</i> |
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ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

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| 227. | Cuyp's Daughter. | Sumner bequest. |
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GAMBADELLA.

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| 228. | Portrait of Rev. Wm. Ellery Channing. | <i>Mrs. Eustis.</i> |
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JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1803 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

239. Judge Edmund Quincy.

F. WALKER.

240. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

CAV. FRANCESCO SOLIMENA.

241. Marriage of the Virgin. (For sale.)

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

242. Sta. Barbara.

Francis Brooks.

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

243. The Alchemist.

Francis Brooks.

244.

Francis Brooks.

FROM THE RINUCCINI GALLERY.

245. Libyan Sibyl.

Miss C. C. Brown.

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

246. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

CARLO CIGNANI.

247. Hagar and Ishmael.

Athenæum.

GUIDO RENI: b. Bologna, 1575.

248. Cupid.

Edward J. Lowell.

249. Landscape.

F. W. Loring.

P. P. RUBENS. (See No. 273.)

250. Head of a Lion.

T. G. Appleton.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

251. A Pietà, with Paintings of Saints on Panels.
Signed, and dated 1485.

Q. A. Shaw.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly

chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

252. The Scourging of Christ. *Q. A. Shaw.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

253. Two Heads. *Francis Brooks.*
254. Chapeau Blanc. *Athenæum. Dowse Collection.*

ASCRIBED TO TINTORETTO (Giacomo Robusti, called il Tintoretto): b. Venice, 1512; d. 1594.

255. Head of a Man. *Bequest of S. H. Perkins.*

CARLO MARATTI: b. 1625.

- 256, 257. Decorative Panels, the Figures by Maratti, festoons of Fruit and Flowers by ——. *F. W. Loring.*

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

258. Madonna and Child. *Francis Brooks.*

RUYSDAEL.

259. *C. F. Shimmmin.*

J. B. S. CHARDIN: b. Paris, 1701.

260. Still Life. *Gift of Mrs. Peter C. Brooks.*

F. VAN HUYSUM. 1723.

261. Fruit. *Dowse Collection. Athenæum.*

RICHARD PARKES BONINGTON: b. 1801; d. 1828. England.

262. Scene from Gil Blas. *T. G. Appleton.*

CIMA DA CONEGLIANO.

263. Madonna and Child.

C. F. Shimmmin.

FRA BARTOLOMEO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

264. Saints in Adoration, part of a predella.

Mrs. Jackson.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

265. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

GUERCINO. (See No. 242.)

266. Moses.

Athenæum.

267. Ecce Homo.

Francis Brooks.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

268. Dutch Boors.

C. W. Galloupe.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

269. The Broken Pitcher.

C. W. Galloupe.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

270. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the

great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

AFTER HANS HOLBEIN (?).

271. Portrait.

Sumner bequest.

LUCAS CRANACH: b. Cranach, 1472.

272. Deposition from the Cross.

Summer bequest.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and ver-

satire powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

273. Bacchus with Attendant Fawn and Satyr.

J. F. HERRING, SR.

274. Ducks.

Sumner Bequest.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

275. Portrait of a Man in Armor. *William W. Greenough.*

276. Portrait of Sir Charles Hobby. *Athenæum.*

G. STUART NEWTON, R. A. (See No. 285.)

277. The Forsaken.

"I knew that Newton could paint most things, but I did not think he could paint a sob." — J. Constable.

Thos. G. Appleton.

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

278. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He

exhibited altogether two hundred and forty-five works at the Royal Academy.

279. *The Banished Lord.* Bequest of S. H. Perkins.

280. *Portrait of Miss Louisa Pyne.*

Presented by Thos. G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

"His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

281. *Richmond Castle.*

Thos. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

282. (A Study.) *Hector drawn at the Chariot of Achilles.*

Gift of Mrs. E. D. Cheney.

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome. Opened a studio in Boston, but afterwards settled in New York, where he died.

283. *Portrait of Webster.* (For sale.) *Mrs. B. S. Moulton.*

UNKNOWN.

284. *Portrait of Irving.*

Athenæum.

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a

member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

285. John Adams.

Athenæum.

IN THE WATER-COLOR ROOM.

VANDYKE. Attributed to,

290. Rinaldo in the Garden of Armida. (For sale.)

Jas. O. Sargent.

NICCOLO CANZONI:

291. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

WATER-COLOR ROOM.

WATER COLORS, PASTELS, DRAWINGS, ETC.

MISS S. M. L. WALES, Boston.

300. Marblehead Pastures. *The Artist.*

FREDERICK CROWNINSHIELD, Boston.

Pupil of Cabanel and Couture.

301. Study from Nature. *The Artist.*

MISS S. M. L. WALES, Boston.

302. Study of Color. *The Artist.*

J. H. BINNEY.

303. Chapel of San Vitale, Ravenna.

Bequest of Stephen H. Perkins.

J. ROLLIN TILTON, Rome: b. Boston.

304. Bazaar, Cairo.

305. Convent of the Lido, Venice. Early Morning.

306. Olevano.

307. Tower della Cattiva, Alhambra.

308. Capuchin Convent at Perugia. Study.

EDWARD C. CABOT, Boston.

309. Beacon Street.

310. Beacon Street.

ARMAND THEOPHILE CASSAGNE.

311. Le Dormoir du Nid de l'Aigle.

Gift of Mrs. Caroline Tappan.

CHARLES GABRIEL GLEYRE. Swiss, 1807-1874.

313. Portrait of a Rumeliot Captain of Palacars.

Edward J. Lowell.

FREDERICK BAYLIES ALLEN, Boston.

Pupil of T. O. Langerfeldt.

314. Kennebago Lake.

The Artist.

CHARLES C. PERKINS, Boston.

315. Sketch in the Forest at Trenton Falls. *The Artist.*

ARMAND THEOPHILE CASSAGNE. Fr.

316. Le Charlemagne et le Rolland.

Gift of Mrs. Caroline Tappan.

C. TROYON.

317. Cattle Ploughing.

T. G. Appleton.

J. S. COPLEY.

318. Portrait of Peter Chardon.

Francis Brooks.

MISS SARAH E. SMITH.

319. On the St. John's.

The Artist.

MORITZ RETZSCH.

320. The Rest in Egypt.

John A. Higginson.

PIETRO DA CORTONA.

321. Coriolanus and his Mother.

E. W. Rollins.

DR. WILLIAM RIMMER: 1816-1879.

346. Nineteen Drawings for his work on "Art Anatomy."

347-425. Drawings, Water Colors, etc., by Dr. Rimmer.

Miss Rimmer.

WILLIAM MORRIS HUNT.

426-435.

430. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

JEAN FRANÇOIS MILLET.

440-460. Twenty-one Drawings, Water Colors, etc.

Gift of Martin Brimmer.

461. Woman baking.

Francis Brooks.

IN THE HALL.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

Athenæum.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1766 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear.

Athenæum.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.)

Athenæum.

AREY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Württemberg, mourning over the body of his son.

Athenæum.

J. SINGLETON COPLEY. (See No. .)

407. Portrait of Patrick Tracy.

P. T. Jackson.

408. Portrait of Col. Sparhawk.

Samuel B. Rindge.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery.

Athenæum.

410. Interior of St. Peter's.

Athenæum.

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

- 423, 424. *L'Aller et le Retour du Marché.*
Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece. *Athenæum.*

AFTER RAPHAEL.

427. *Madonna della Seggiola.*
Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. *The Ferry.*
Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the *Roya*

Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris. *J. G. Farwell.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

- 440 to 491. Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

492. Storming of Teocalli, Mexico. *Amos Binney.*

JULES JORDAN.

493. St. Maria della Salute, Venice.

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased from the Exhibition of 1880.
2. Bronze Medallion, Dr. Henry Schiff, Paris, 1878.
The Artist.
3. Bronze Medallion, Mr. Frank Millet, Paris, 1878.
4. Bronze Medallion, Rodman DeKay Gilder, Paris, 1879.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

5. Bust of Miss Maud Morgan, N. Y., 1880.
Purchased at the Exhibition of 1880.
6. Medallion of Prof. and Mrs. Robert W. Weir, N. Y.,
1880.
The Artist.
7. Medallion of Mr. George Jones, N. Y., 1880.
8. Medallion of Frank Hill Smith.

DANIEL C. FRENCH, Concord: b. Exeter, N. H.

Pupil of Thomas Ball, Ward, and Dr. Rimmer.

9. Bust of Mr. J. Elliot Cabot, 1880.
J. Elliot Cabot.

T. H. BARTLETT.

10. Statuette of Lincoln.
The Artist.

DR. WILLIAM RIMMER: b. 1816 ; d. 1879.

11. The Falling Gladiator.
Rimmer Estate.

ENGRAVING ROOMS.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. Titania's Court, an outline. Marine, in chalk. And a number of unfinished oil paintings and sketches.

JAPANESE DRAWING OF A CROW in India ink.

The ENGRAVINGS bequeathed by MR. CHARLES SUMNER are hung upon the walls of the Western room, also

FRANCIS SEYMOUR HADEN. Etching of the Calais Pier, after J. M. W. Turner. *Gray Collection.*

CASES 1 TO 9.

ETCHINGS BY REMBRANDT, 1608-1669. *Gray Collection.*

CASE 1. Ecce Homo. B. 77. M. 200.

First state of the finished plate. The right cheek of the head above that of the man holding the reed is only etched with a single stroke. "Extremely rare." (Claussin & Wilson.)

CASE 2. The Deposition from the Cross. B. 81. II. M. 187.

CASE 3. Coppenol. The large portrait. B. 283. II. M. 174. Superb impression; very rich.

Lieven Van Coppenol, born in 1598, was a writing-master in Amsterdam.

CASE 4. Our Lord crucified between the Two Thieves. "The Three Crosses," B. 78. III. M. 235.

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

CASE 5. — "The Burgomaster Six." B. 285, between I. and II. M. 159.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

Jan Six, whose name is inseparably connected with that of Rembrandt, was born 1618, became Burgomaster of Amsterdam in 1691, and died 1700.

CASE 6. Christ Healing the Sick. Called the Hundred-Guilder Piece. B. 74. I. M. 224.

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

The Same. B. 74. II.

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

CASE 8. The Three Trees.

Charming and brilliant impression, with burr in the sky, but with an artificial margin.

CASES 10, 12, 14, AND 16.

The copperplate engravings of ALBRECHT DÜRER, 1471-1528. *Gray Collection.*

CASE 10. Adam and Eve. Brilliant early impression of deep black color, and with the strong shading on the neck of Eve.

CASE 12. The Little Passion on copper. 16 plates.

CASE 14. Melancholia. Two fine and powerful impressions.

CASE 16. Knight, Death, and the Devil. Two very fine impressions.

CASES 11, 13, 15, 17, AND 19.

Etchings by CH. JACQUE.

*Boston Athenæum.***CASE 18.**

Etchings by C. MÉRYON.

*C. C. Perkins.***CASES 20, 21.**

Etchings by JAMES WHISTLER. Born in Lowell, Mass.; lives in London. Twelve etchings from "Scenes on the Thames."

*Gray Collection.***CASES 22, 23.**

F. SEYMOUR HADEN, English etcher. Sixteen etchings from series "Études à l'eau forte," published in Paris. 1865.

*Gray Collection.***CASE 24.**

Etchings.

*Museum Fine Arts.**Boston Athenæum.***CASE 25.**

Scenes in Brittany. Set of thirteen etchings by JAMES WHISTLER.

*Boston Athenæum.***CASES 26, 27, AND 28.**

Modern AMERICAN etchings and woodcuts.

*Museum of Fine Arts.***CASES 30 TO 39.**

Photographs taken by Adolphe Braun from drawings by the old masters.

*Boston Athenæum.***CASES 41 TO 62.**

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

CASES 63 TO 65.

The Liber Studiorum, by J. M. W. TURNER.

*Gray Collection.***CASE 66.**

9 Etchings by C. MÉRYON.

C. C. Perkins.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Mounoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaellesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.* Over the entrance, large **BRUSSELS TAPESTRY.** Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of **PERSIAN FABRICS**, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer, Esq.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, **COMPARTMENTS NOS. 1 TO 4,**—

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Atheneum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century.

IN COMPARTMENT NO. 5, —

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samples.

IN COMPARTMENT NO. 6, —

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

OLD TURKISH EMBROIDERY. *Miss Deacon.*

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*
GREEK in red silk. *J. W. Paige.*

TURKISH EMBROIDERY. Gold on blue ground. Modern.
J. W. Paige.

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum.*

IN COMPARTMENTS NO. 7 TO 12, —

A rare collection of JAPANESE EMBROIDERIES and woven fabrics.

Dr. W. Sturgis Bigelow.

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace.

Mrs. Edward J. Young.

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.

LACES.

A RICH COLLECTION, mostly of the 16th, 17th, and 18th centuries. Loaned by *Mrs. Gardner Brewer* and *Mrs. G. W. Wales*. Thirty-three the gift of *Mrs. Geo. W. Wales*. Fifteen lent by *Mrs. Gardner Brewer*.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.

Mrs. R. W. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

PINA HANDKERCHIEF. Gift of Mrs. Wales.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen.*

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, Compartments 1 to 10, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, chiefly English pottery; Case G, American pottery; Case H, Peruvian and Mexican pottery; and in Case I, pottery of the American Mound Builders.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezzeria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. DITTO. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.
Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.
7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.
Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.
- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).
A woodcut of one of these bottles is given in Burty's "*Chefs d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.
10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.
Geo. W. Wales.
- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*
20. CASTELLI PLATE. *Harleston Deacon.*
- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*
29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*
And several pieces lent by *A. B. French.*
- PAIR OF CASTELLI CUPS. Painted by Grue, 1749.
Geo. W. Wales.
- ROBBIA WARE.** (*Above Case A.*)
30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE?
by Pajou, 1775. Presented by Geo. W. Wales.

Above the case, ST. JOHN, a half length, 16th century.
C. C. Perkins.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741 ; Caughley and Lowestoft, 1756 ; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in the first compartment,—

WHITE OVIFORM JAR. *G. W. Wales.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

FIVE-FINGERED ROSADON. *G. W. Wales.*

CELADON POT, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

In the second compartment,—

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*

ANOTHER, of same fabric. Gift of D. O. Clarke.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower ; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. Gift of D. O. Clarke.

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

In the third compartment,—

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736-1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.
G. W. Wales.

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. Mostly by *G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN.
G. W. Wales.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES VASES, GROS-BLEU. *Harleston Deacon.*

SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales.*

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

Above the case are, —

ROSDON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465-1468.

CASE C.

MODERN EUROPEAN PORCELAIN AND POTTERY. Exhibited by Mr. Richard Briggs and Messrs. Jones, McDuffee & Stratton. These pieces are for sale.

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

SPANISH JAR, presented by G. W. Wales.

CASE E.

BOMBAY POTTERY, fourteen peices, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales*.

CASE F.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

PERUVIAN AND MEXICAN POTTERY.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. On bottom shelf, a fine HIBACHE, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

SWORD. *Dr. W. S. Bigelow.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One by *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT. — LARGE VASE. *Chas. Wolcott Brooks.*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED. *O. W. Peabody.*

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

PAINTED SCREEN, rich gold decoration.

Gift of Olive W. Peabody.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable.
G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of JAPANESE CARVINGS in ivory, wood, and lacquer?
Netsuke. *Dr. Wm. Sturgis Bigelow.*

CASE M.

A collection of very fine LACQUERS, medicine boxes, bronzes and other metal work. Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER.

CINNABAR LACQUER. Various specimens from Mrs. Gardner Brewer.

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hull.*

LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, J. W. Paige, and D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of *Mrs. Sever.*

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE P.

JAPANESE SWORDS. Especial attention is called to the decorative metal work. *Dr. Wm. Sturgis Bigelow.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Three pieces by the *Athenæum.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. French. *Athenæum.*

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

4. Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment,—

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay*.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

ANTIQUÉ WATER JAR. Fine color. *Geo. A. Goddard*.

Second compartment,—

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox*.

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon*.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige*.

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athenæum*.

ELECTROTYPE REPRODUCTIONS.*From objects in the South Kensington Museum.*

THE MARTELLI CUP. By Donatello. 15th century.
 IANNITZER CUP (silver).
 GERMAN BEAKER (gilt).
 CELLINI TAZZA (gilt).
 BEDFORD TANKARD (gilt).
 BAS-RELIEF (silvered). By Jean Goujon. 16th century.
 TAZZA, MELEAGER, AND ADONIS (gilt).
 SIX SALT-CELLARS (gilt).
 PYX (gilt).
 BAS-RELIEF OF THE ENTOMBMENT (bronze).
 VENETIAN SALVER.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.*Collected by Sig. Castellani. Athenæum.*

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bell. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.

30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.

47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment,—

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal,—

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE T.

MEDALS, mostly Italian. Lent by *John H. Storer*.

CASE U.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

- Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.
- Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.
- Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.
- ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter*.
- GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.
- THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins*.
- 37 CASTS OF MEDALS. Presented by *C. C. Perkins*.
- 94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.
- A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by *Dr. J. R. Chadwick*.
- MEDAL struck in honor of *ELI K. PRICE*, president Numismatic and Ant. Society of Philadelphia.

CASES V AND W.

- A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of *Mrs. and Miss Brewer*.

CASE X.

GOLD AND SILVER WORK.

- GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.
- MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige*.
- CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins*.

SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen*.

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter*.

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat*.

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat*.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker*.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.

SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Lent by *Mrs. Bruen*.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins*.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan*.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

FRENCH FAN. *Mrs. G. W. Wales.*

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. } *S. K. Baylies.*

SILVER SURAIS, Cashmere.

Several specimens of SILVER WORK. From Miss Lowell.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

CASE Y.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

A NUMBER OF MINIATURES by Malbone and others.

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse.*

ON THE WALL BY THE CIRCULAR STAIRWAY.—
WROUGHT-IRON WORK. TORCH OR BANNER-BEARER,
from Siena. BELL-PULL, decorated with flower-work, from
Nuremberg. Lent by *J. W. Paige*. As also are the
HINGES from Nuremberg, the German chest with remark-
able LOCK, and the iron Spanish MONEY-BOX.

TREASURE CHEST OF IRON. 16th century. Panels painted
with scenes from Bible history. *C. A. Wellington*.

Above Case S, a highly decorative IRON GRILLE. Lent
R. M. Hunt.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, Essex, and Leicester. (?)

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

C. A. Wellington.

CABINET.

Mrs. Wm. M. Hunt.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell*.

CUIRASS AND SABRE. From the field of Waterloo.

Atheneum.

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

SPANISH CABINET. *E. B. Russell*.

SPANISH BOX PRESSED LEATHER. *E. B. Russell*.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige*.

CARVED WOOD.*Collected by A. Castellani. Athenæum.*

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

FURNITURE carved by FRULLINI, of Florence. Lent by
Miss Draper and Mr. Charles T. How.

ST. GUDULA, patron saint of Brussels. Rising early for devo-
tions at church, she guided her steps by a lantern,
which as often as Satan extinguished was relighted by
her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

CASE B.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied
from the statue belonging to the tomb of Maximilian
at Innsbruck, by a Tyrolese wood-carver. *C. C.
Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth
century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of
fourteenth century. School of Giovanni Pisano. *C.
C. Perkins.*

IVORY BOX of early date, bearing arms and initials of Vit-
toria Colonna. *Miss Stearns.*

Numerous specimens of CHINESE and other Eastern
carvings.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

CASES C AND D.

Casts from ivory and carved wood work in the Museums of
Munich, Nuremberg, etc. Gift of Mrs. and Miss
Brewer.

MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED.

Part 2.

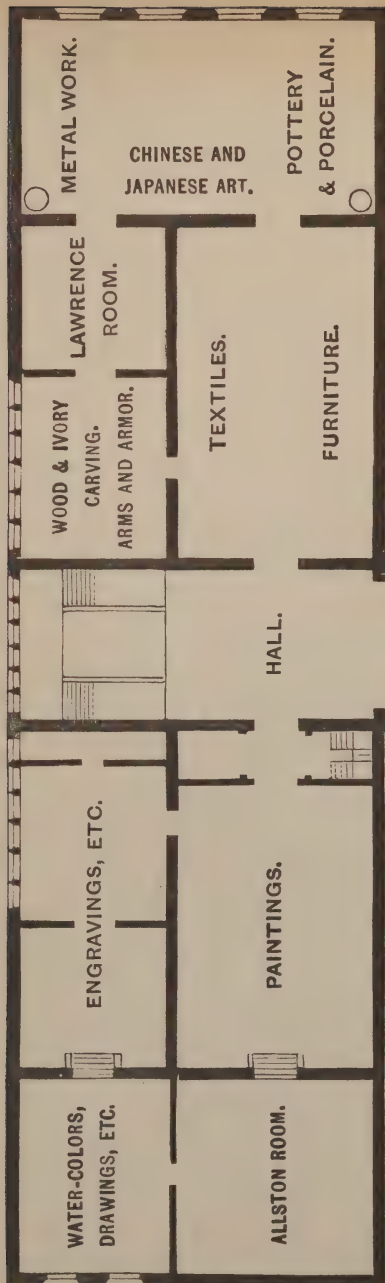
Paintings, Drawings, Engravings, and Decorative Art.



AUGUST, 1881.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1881.





SECOND FLOOR.

MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED.

PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



AUGUST, 1881.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1881.

PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. *Gift of E. D. Boit, Jr.*

CHARLES ÉMILE JACQUE: b. Paris, 1813.

Chevalier of the Legion of Honor. A painter of rural subjects, engraver, and etcher.

2. Landscape with Sheep. *Thomas Wigglesworth.*

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy.

Has sent his pictures to the Salon nearly every year since 1838. Also, has executed many etchings.

3. Landscape. *Charles A. Whittier.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

4. Landscape. *Thomas Wigglesworth.*

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

5. Landscape. *Thos. G. Appleton.*

CHARLES FRANÇOIS DAUBIGNY. (See No. 3.)

6. Marsh at Sunset. *Barthold Schlesinger.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

7. Dante and Virgil entering the Infernal Regions.

Gift of Quincy A. Shaw.

8. Nymphs bathing (unfinished). Gift of James Davis.

ANTON MAUVE: b. at Zaandam.

9. Seaweed Gatherers.

Thos. G. Appleton.

THEO. ROUSSEAU: b. in Paris, 1812; d. 1867.

Chevalier of the Legion of Honor.

10. Landscape.

Barthold Schlesinger.

SAN DONATO PICTURES,

The paintings grouped together, Nos. 12 to 20, and the pieces of sculpture Nos. 21 and 22, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

11. The interior of a butcher's shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown

in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, *Catalogue raisonné*, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

12. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

13. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

14. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

15. *Skirt of the Forest.* [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

16. *The Ruined Cottage.* [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather,

but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

17. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

18. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

19. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

20. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

21. Figure of Christ bound to a column. [1390.]

Very remarkable sculpture by Bernini.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

22. Bronze Bust of Peter the Great, Emperor of Russia. [943.]

0 m. 40 cent. high.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

24. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

25. Head of a Bacchante. Presented by contribution.

GUSTAVE DORÉ. (See No. 120.)

26. Lake Corron, Scotland. *Chas. A. Whittier.*

27. Torrent in the Engadine. *Chas. A. Whittier.*

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

28. Shepherdess Knitting. *Edward Wheelwright.*

29. Bergère Assise. *Gift of S. D. Warren.*

30. Woman Milking. *Gift of Martin Brimmer.*

31. The Sewing Lesson (unfinished).
Gift of Martin Brimmer.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

32. Landscape with Fishers. *John T. Morse, Jr.*

MATHIAS MARIS: b. in The Hague; resident in London.

33. Interior of Kitchen, Woman trussing a Fowl.
Edward Wheelwright.

PIERRE-JEAN CLAYS: b. Bruges, 1819. Settled in Brussels.

Of the Flemish school; a painter of marine subjects.

34. Marine. *Thomas Wigglesworth.*

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

35. Landscape, Evening. *Thos. G. Appleton.*

36. The Gleaner. *Francis Brooks.*

37. Twin Lambs on a Hillside, Newport. *Mrs. G. Long.*

38. Doorway, with Rabbits. *Mrs. Chas. W. Dabney.*

39. Portrait. *Mrs. Chas. W. Dabney.*
 40. Sheep Shearing at Barbison. *Edward Wheelwright.*
 41. On the Edge of the Forest. *Edward Wheelwright.*
 42. Court-Yard, Fayal. *Mrs. Chas. W. Dabney.*
 43. Doe. *Francis Brooks.*
 44. Harvest Time. *Mrs. Hunt.*
 45. Stag, Fontainebleau. *Francis Brooks.*
 46. Cupid Twanging his Bow. *Francis Brooks.*
 47. Head of a Girl. *Thos. G. Appleton.*
 48. A November Day. *Francis Brooks.*
 49. Girl Reading. *Mrs. Chas. W. Dabney.*
 50. On the St. John's River. *Thomas Wigglesworth.*
 51. Fortune. Study for the Capitol at Albany.
Estate of Wm. M. Hunt.
 52. Wood at Naushon. *Henry P. Kidder.*

C. F. DAUBIGNY. (See No. 3.)

53. Evening. *F. L. Ames.*

NARCISSE DIAZ DE LA PENA. (See No. 4.)

61. Diana and Nymphs. *Charles A. Whittier.*

F. ROYBET.

62. Standard Bearer. *Charles A. Whittier.*

DIAZ. (See No. 4.)

63. At Fontainebleau. *Barthold Schlesinger.*
 64. Rocky Landscape with Figure. *Barthold Schlesinger.*

MONTICELLI.

66. Don Quixote and the Duchess. *Barthold Schlesinger.*

LEON RICHTER : b. at Solesnes.

A pupil of Diaz.

68. Landscape with Peasant Girl. *John T. Morse, Jr.*

JULES DUPRÉ : b. Nantes, 1812.

Officer of the Legion of Honor.

69. The Sea by Moonlight. *Charles A. Whittier.*
 70. On the Strand. *Charles A. Whittier.*

CONSTANT TROYON : b. Sèvres, 1810 ; d. 1865.

71. An Ox and Flock of Geese. *Charles A. Whittier,*

J. B. COROT. (See No. 7.)

73. Summer Morning. *Barthold Schlesinger.*

ÉMILE LAMBINET: b. Versailles, 1810; d. 1878.

Pupil of Drölling.

75. Landscape. *Charles A. Whittier.*

E. B. MICHEL: b. at Montpellier.

76. Landscape. *John T. Morse, Jr.*

EUGÈNE FROMENTIN: b. at La Rochelle, 1820; d. 1876.

Pupil of Cabat. His works represent Oriental subjects almost without exception.

77. Arabs on the Sea-shore. *Henry P. Kidder.*

CHARLES FRANÇOIS DAUBIGNY. (See No. 3.)

78. Landscape. *Barthold Schlesinger.*

ANTON MAUVE. (See No. 9.)

79. Wood-choppers. *Barthold Schlesinger.*

A. CASANOVA.

80. Le Déjeuner. *Charles A. Whittier.*

J. A. WALKER.

81. Bringing up Siege Artillery. *Charles A. Whittier.*

RAIMUNDO MADRAZO.

83. Pour Prendre Congé. *Charles A. Whittier.*

R. BURNIER.

84. Landscape. *Henry P. Kidder.*

CARL BECKER: b. Berlin, 1820.

85. Othello and Desdemona. *Charles A. Whittier.*

CONSTANT TROYON. (See No. 32.)

86. Les Deux Frères. *Charles A. Whittier.*

RAIMUNDO MADRAZO.

87. The Convalescent. *Charles A. Whittier.*

J. B. COROT. (See No. 7.)

88. Landscape, with Bridge. *Barthold Schlesinger.*

JAMES TISSOT: b. at Nantes.

Resides in England.

89. A Slight Misunderstanding. *Charles A. Whittier.*

ALPHONSE DE NEUVILLE: b. at Saint Omer, 1836.

Chevalier of the Legion of Honor.

90. Flag of Truce. *Charles A. Whittier.*

JEAN LÉON GÉRÔME: b. at Vesoul, 1824.

A pupil of Delaroche. Made his début at the Salon of 1847.

91. Bashi-Bazouks. *Charles A. Whittier.*

JOHN LOUIS BROWN: b. Bordeaux.

Chevalier Legion of Honor.

92. Horses' Heads. *Barthold Schlesinger.*

ANTON MAUVE. (See No. 9.)

93. Landscape with Cattle. *Barthold Schlesinger.*

ÉMILE VAN MARCKE: b. at Sèvres.

Pupil of Troyon. Chevalier of the Legion of Honor.

94. Cattle crossing a Stream. *Charles A. Whittier.*

JACQUES MARIS: b. at the Hague.

Pupil of E. Hébert.

95. Schiedam, Holland. *Barthold Schlesinger.*

ANTON MAUVE. (See No. 9.)

96. Peasant driving White Horse with Cart.

Barthold Schlesinger.

F. B. DEBLOIS, Boston.

98. Pontoise sur Oise.

The Artist.

For sale.

ERNEST LONGFELLOW, Cambridge.

Pupil of Hébert, Bonnat, Couture.

99. Afternoon on the Nile.

The Artist.

For sale.

GEORGE INNESS: b. Newburg, N. Y., 1825.

101. Landscape. *Thos. G. Appleton.*

MRS. ELLEN STURGIS DIXEY, Boston.

102. Arab Pilgrimage. *Mrs. C. Tappan.*

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

103. Landscape with Ruins. *John T. Morse, Jr.*

104. The Lair of the Sea Serpent. *Thos. G. Appleton.*

105. Landscape. Bequest of Chas. Sumner.

106. Roman Street. *John T. Morse, Jr.*

J. ROLLINS TILTON, Rome.

107. Tivoli and the Campagna. *The Artist.*

For sale.

108. Lake Avernus. *Lucien Newhall.*

S. SALISBURY TUCKERMAN.

109. U. S. Frigate "Constitution." *The Artist.*

For sale.

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

110. Market Scene in Nubia. *T. G. Appleton.*

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

111. Morgendämmerung. *The Artist.*

For sale.

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgart.

112. Marine. On the North Shore. *Mrs. Chas. W. Dabney.*

THOMAS ROBINSON, Boston: b. Nova Scotia.

Pupil of Courbet.

113. Landscape, with cattle. *The Artist.*

For sale.

J. FOXCROFT COLE, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

114. October.

For sale.

The Artist.

FREDERIC P. VINTON, Boston.

115. Portrait of Wendell Phillips.

John C. Phillips.

GEORGE L. BROWN, Boston.

116. Pontine Marshes.

L. Terry.

For sale.

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

117. Interior of the Bargello, Florence.

Gift of Mrs. White.

EASTMAN JOHNSON: b. in Maine.

Studied at Düsseldorf, and afterwards in Italy, Paris, and at The Hague, where he remained four years. Returning to America, he opened a studio in New York, and has become celebrated for his sketches and pictures of American domestic and negro life.

118. Girl picking Water Lilies.

Thos. G. Appleton.

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

119. Fading Light.

Thos. G. Appleton.

GUSTAVE DORÉ: b. at Strasburg, 1832; settled in Paris.

120. Summer.

Gift of Richard Baker.

BERTHA VON HILLERN.

121. Sunset, Charles River.

For sale.

EXHIBITION

OF THE WORKS OF

WASHINGTON ALLSTON.

This is the third in the series of exhibitions of the works of deceased American Artists.

A large number of William M. Hunt's paintings were shown in 1879, of Gilbert Stuart's in 1880.

The administration of the Museum proposes to follow with collections of pictures by Copley, Trumbull, etc.

WASHINGTON ALLSTON.

THE Museum of Fine Arts feels it its duty to open its doors with a wide hospitality. It does not desire to be a mere reservoir, a stagnant receptacle of the good works of artists, either living or dead. While it boasts treasures of its own, it loves to see a current from outside freshening its appreciated masterpieces.

It has paid the honor that was due to our great portrait painter, Gilbert Stuart. It has brought within reach of general appreciation the extraordinary advance that is being made in the fascinating art of etching. And it would be indeed a pity if the works of Allston were overlooked.

Very lately his sketches and many drawings and unfinished pictures have fallen to the Museum, and this circumstance makes the exhibition which is now open appropriate and natural.

Some forty years ago an exhibition of many pictures of Allston was opened in Harding's Gallery in School Street. It was enjoyed exceedingly, but there has been no important public show of his pictures since then. No better time than the present could be found to contrast the old

imaginative style, then aimed at by the highest minds, with the extraordinary ability, skill, and realism of the modern generation of painters.

Apparently there are more clever painters now in the world than there were ever before. Better prices are paid, and there is an art movement throughout Christendom which the future will mark as a great awakening of æsthetic and decorative influences. Everything which earth and sea can offer, everything which the farthest land can show of costume, is painted, and well done. Facts are in the ascendant, Science presides over them, and poor Imagination somewhat droops its wings.

But our London minister, Mr. James Russell Lowell, has just told the world that science will not stop good literature, that the poet and the prose writer shall yet be heard.

Mr. Allston belonged to another time and a different way of thinking from this. He almost closed the period when the great influences of Italy were felt. It was the Church that fostered Art in that lovely land, and the painter was not asked to render with photographic accuracy the belongings of the house or the fields; but religion, fed by emotion, demanded imagination's aid to influence the souls of men. At the head of these servants of hers rises the divine, masculine soul of Michael Angelo, and at his side sits, with almost feminine sweetness and grace, the angelic spirit of Raphael. Allston's soul was nourished from these springs. They had the grand style, and that he believed in and loved. Nature had given him a poetic enthusiasm for high and holy things, and we all felt in

his presence that purity and fervor without which even imagination cannot soar.

As music is not sweet to him who hath it not in his soul, so to the prosaic herd is the appeal of imaginative painting vain. It is not what they see, but what they are made to feel, which should furnish the pleasure. Accustomed as we now are to the exact rendering of actualities, the old treatment has something remote, incomplete, and unsatisfactory; but if we do feel, do sympathize with Allston and the great ones of old, we receive a pleasure in quite another quarter of the mind, and a much higher one than the best realism can furnish.

In truth, imagination rules the world of art, and the lesser faculties are its instruments and tools. Therefore this exhibition of Allston's art is fit and timely to remind us of the supreme goddess, and through the law of reaction her recovery of a world which begins to miss her so much.

The high excellence of Allston was neither a trick of the mind nor of the hand. It came from a beautiful character, nourished by what this world affords of best. Wherever he went, the best people loved and honored him. Not only did he share in the aerial flights of Coleridge, but the prosiest minds, if sensitive to good, approached him with reverence. His purity was so hostile to grossness that he even complained of beauty if it were too sensuous. He was so mirthful that his first successes were *genre* pictures of comedy, and he led the way which Leslie and Newton so brilliantly followed. But he loved the sublime and the

mysterious; he instinctively believed in ghosts, and felt at home where other artists would not, in painting Saul and the terrible Witch of Endor. If his execution were incomplete, if with all his accurate drawing he fell behind the greatest, still we gratefully remember that he led us out through his heavenly fancy into those celestial spaces where details are lost in the infinite azure, and wings carry the spirit where feet could never climb.

South Carolina, at the time Allston was born, in the year 1779, on the 5th of November, was an aristocracy, which, if it had only contributed the exquisite manners, the beautiful self-respect of Allston to the world, would not have existed in vain. Refinement, in its highest sense, flowed from within outward, and enabled him to fill what Lowell calls, in speaking of him, the "arduous office of gentleman." A certain delicacy of constitution, shared in by his future brother-in-law, brought him at the age of seven to Newport. The gracious climate, friendly to tender spirits, did something to sweeten the old theology when Channing breathed its air. We must believe in its balm when we know it fed the pencils of Stuart and Malbone, and the youthful soul as well of our great painter.

We do not hear much, later at Cambridge, of fame from scholastic toil, but there are souvenirs still treasured of the art which claimed him undisputed by the professions.

His college course accomplished, his face turned towards Europe with an instinct as strong as the sunflower to the

sun. He sailed in May, 1801, in his twenty-third year, to England; lingered there securing friends, trying his hand at a few pictures which were exhibited at the Royal Academy, and then fled southward, putting away in his memory that souvenir of Alpine glories shown in the great landscape, "Diana and her Nymphs," till he reached Italy.

At Venice he saturated himself with the sunshine of Titian, and so thoroughly that at Rome, for years afterwards, he was remembered as the "American Titian." Mr. Lowell's poetic, exquisite picture, "Amy Robsart," owes its existence, as Allston told me, to his remembrance of a fair Lombard head, framed in tawny gold, of the color that Titian loved to paint. Soon he found himself in Rome; there he studied four years, — four years that he never forgot to the end of his life. The magic of Rome is too potent for weak brains, — their individuality is lost in the sea of beauty round them; but while it is fatal to mediocrity, it is a stimulus to genius.

It were vain to ask of a sensitive nature that it should contemplate this spoil of the centuries without feeling the influence of these masterpieces. To this influence Allston was docile as a child. He may be called a true child of Italy, happy to tread where the illustrious had preceded, dreaming their dreams and rapt in their visionary light.

At the end of his four-years' residence in Rome, he returned to England, where he found for long a happy home, and recognition by the best. The complete whole,

the unity between the pictures of Allston and his engaging presence and lovely manners, indeed his angelic personality, made him felt everywhere. His works and himself mutually interpreted each other. He was a Bohemian, but one who had wandered from some celestial country. He would talk and tell stories by the hour, smoke endlessly, even keeping by him the little ends of cigars, which were dear to him as reminding him of Italy, where the smallest bit was treasured.

While admitted as a friend and equal into the society of Coleridge, Wordsworth, Lamb, and Lawrence, he was most fortunate in having, as friends and companions, two countrymen of his own age, of a genius, though not so lofty, yet as genuine as his own, — Leslie and Newton. While under the spell they wove, Washington Irving all but threw down his pen to complete a quartet of painters, of a harmony the rarest.

Then came the war of 1812. It could not sunder the ties which bound Allston to his English friends. He told me that as news of naval victory after victory came flying across the seas, he from delicacy abstained from visiting an English friend, he thought possibly irritated by our successes. But he got a note saying, “I know why you stay away ; but come, and receive my congratulations. I had not thought it, but you are a chip of the old block after all.”

One can easily understand the *pull* that war had upon Allston. He seemed to hear a voice saying, “What ! live on complacently with our enemy, when such a nation as

ours calls you!" He filially obeyed, and thereby artistically made the great mistake of his life. He could have helped England by staying, and himself as well. But we were not ready for him yet; and so he lived his life out, buried in Cambridgeport, and the glorious visions which had upheld him, ever growing thinner and thinner. His pictures, while they had the spirituality, at last got the thinness and immateriality of the ghosts he believed in. His mind held with a certain clutch, when he left England, the vision of the feast of Belshazzar; but in America it seemed to become an unreality at once, and the dream which at first smiled and beckoned, brooded nightmare-like at last upon his spirit.

It is not with impunity that the strongest artist can breathe an air alien to art, or keep the heart fresh while isolated from all sympathy with its work. America indeed loved and honored him; the prices he asked were gladly given; friendly hands were stretched out from every side: but what was lacking was that vivifying air in which alone the fibres of being take hold upon life, — that familiar sunshine without which the will droops discouraged.

Mrs. Jamieson found our painter, so lonely in his life, so noble in his works, as she thought in a desert, with a boundless surprise. She thought it a miracle that he should be here at all, and keep his high place. But she did not know how impossible was that life, sustained chiefly from sources in the far past and by an encouragement that was now silent.

When the end came, it was not uncheered by a poetry

suited to the dead we mourned ; and amid reverential tears, and fitful lustre of torches borne by the youth of the University, Allston was carried to the grave and beyond to that immortal company of poets and painters who, we love to think, welcomed him as a brother.

T. G. APPLETON.

WASHINGTON ALLSTON.

201. Belshazzar's Feast (in the Hall).

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

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"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

202. Amy Robsart.

John Amory Lowell.

203. Portrait of Samuel Williams.

Miss Pratt.

204. Landscape. Gift of Wm. H. Sumner to the *Athenæum*.

Painted when at College.

205. The Evening Hymn. 1835. *Mrs. S. Hooper.*

206. Opening of the Casket. Merchant of Venice.
Athenæum.

207. Paul and Silas in Prison (attributed to Allston).

For Sale.

208. Landscape. *Mrs. Geo. M. Barnard, Jr.*

209. The Valentine. *Mrs. Geo. Ticknor.*

210. Lorenzo and Jessica. *Miss Ellen Jackson.*

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sound of music
Creep in our ears! Soft stillness and the night,
Become the touches of sweet harmony.

Merchant of Venice.

211. Italian Landscape. *Henry Parkman.*

212. Coast Scene on the Mediterranean. *Miss Pratt.*

213. Jeremiah dictating his prophecy of the destruction of
Jerusalem to Baruch the Scribe. Jer. xxxvi.

Yale School of Fine Arts.

214. Landscape, with lake. *Wm. Powell Mason.*

215. Moonlight. *Mrs. Jacob Bigelow.*

216. A poor Author and rich Bookseller. *Ignatius Sargent.*

217. A Mother watching her Sleeping Child. *Mrs. Gurney.*

218. American Scenery. *J. Walter Wells.*

Afternoon with a southwest haze.
For sale.

219. Sketch of a Polish Jew. *Mrs. B. D. Greene.*

220. Isaac of York. *Athenæum.*

Ivanhoe.

221. Sketch of a Polish Jew. *Athenæum.*

222. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— *W. A.*

223. The Flight of Florimel. *Mrs. Baldwin*
Faery Queen.
224. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.
225. Portrait of Benjamin West, P. R. A. *Athenæum.*
The head painted in London, 1814; drapery and background added in 1837, Cambridge.
226. Landscape. *James M. Codman.*
After Sunset.
227. The Sisters. *Mrs. S. Hooper.*
228. Diana and her Nymphs. Also known as Swiss scenery.
Mrs. S. Hooper.
229. Portrait of himself. *Mrs. S. Hooper.*
Painted in Rome.
230. Portrait of Mrs. Sullivan. *Richard Sullivan.*
231. Italian Scenery. *Heirs of Mrs. Saml. A. Eliot.*

232. Beatrice. *Heirs of Mrs. Saml. A. Eliot.*
233. Rising of a Thunder-Storm at Sea; pilot boat going
off to a ship. Museum of Fine Arts. Purchased.
234. Portrait of Mrs. Allston. *Mrs. Eustis.*
235. Polyphemus groping for the companions of Ulysses.
Drawn on shipboard. *Mrs. Baldwin.*
236. An Italian Shepherd Boy. *Mrs. R. C. Hooper.*
237. The Student. *Athencæum.*
238. The Witch of Endor raising the Spirit of Samuel before
Saul. 1 Sam. xxviii. *Wm. H. Gardiner.*
239. A Roman Lady. *Mrs. J. Eliot Cabot.*
240. Una. *Mrs. John B. Hatch, Medford.*
241. Portrait of John Harris. Museum. Gift of Miss Harris.
- 241A. The Spanish Girl.
Mrs. M. S. B. Thompson, Northampton.

SKETCHES, UNFINISHED OILS, ETC.

242. Christ healing the Sick. First Study (see also 265).

243. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

244. Lover playing on a Guitar.

245. Dido and Anna. Study for 259.

246. Copy of Rubens' Cupid playing with the helmet of Mars.

247. Death of King John.

248. Landscape.

249. Model of a Colossal Foot.

250. Mother with Child in her Lap.

251. Jason and the Golden Fleece (see also 274).

An unfinished canvas 20 ft. by 14; now unrolled for the first time since the death of the artist.

252. Ship at Sea. Sketch in chalk.

253. Same. Small size, study in oil.

254. Titania's Court. An outline.

255. A Sibyl. Study for 258.

256. "A Troubadour."? Girl in male costume.

257. Heliodorus driven from the Temple. Sketch in chalk.

258. A Sibyl. Outline in chalk. Life size.

259. Dido and Anna. Outline in umber and chalk. Life size.

260. Tavern Scene.

Nos. 242 to 260, 266, 270, 274 and 277 are deposited with the Museum by the heirs of W. Allston.

261. David before Saul. A Sketch. *Prof. Chas. E. Norton.*
262. The Romans and the Serpent of Epidaurus.
Prof. Chas. E. Norton.
263. Pastel. Portrait of Mrs. Timothy Waterhouse.
The Misses Ware.
Done when at college.
264. Drawing. Brook and Trees.
Gift from the artist to *Rev. R. C. Waterston.*
265. Christ healing the Sick. Study in oil (see No. 242).
Heirs of W. Allston.
266. Study for Belshazzar's Feast.
267. Study for Belshazzar's Feast. In oil.
Heirs of W. Allston.
268. A Study from Life. Painted before 1818.
Richard H. Dana, Jr.
269. Study for the Head of Jeremiah. *Heirs of W. Allston.*
270. Head of a Woman in profile.

Study for a Portrait of S. T. Coleridge.

Original in the British National Portrait Gallery.

Heirs of W. Allston.

272. Head of a Woman in profile. Small.

Heirs of W. Allston.

273. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

274. Study for the Jason. (See No. 251.)

275. Storm at Sea. Water color. 1818.

The ship "Galen," on which the artist returned from England. Drawn on shipboard after the storm.

Mrs. Franklin Dexter.

276. Drawing. Study for the Mother and Child, No. 217.

J. M. Falconer, Brooklyn.

277. Outline study for "Michael setting the Watch." Chalk on board.

278 to 281. Tracings (?) from the original picture of Jacob's Dream, at Petworth Castle.

282. "Uriel in the Sun." Tracing (?) from the original picture, at Stafford House.

283. Una. Tracing (?) from outline on the canvas of the oil painting No. 240.

284 to 297. Drawings.

Nos 278 to 297, with many other drawings, were deposited at the Museum by Miss Dana and Richard H. Dana.

In the Print Room adjoining will be found,—

CASE 63. “*Outlines and Sketches by Washington Allston.*”
Engraved by J. and S. W. Cheney. And other engravings from Allston’s works.

298. Lady Seated on a Bank. *Miss M. E. Williams.*
For sale.

299. Cruelty. A drawing in india ink.
William Channing.

PORTRAITS OF ALLSTON.

Bust by Clevenger. 1840. *Athenæum.*

Portrait by F. Walker. Painted in London about 1807.
Bequest to the Museum from John E. Allston.

Engraving from Portrait by Chester Harding.
Miss Harriet W. Hall.

Photograph from an unfinished Portrait by Leslie.
Bequest of Chas. Sumner.
Original in Academy of Design, New York.

Etched Portrait by D. C. Johnson, 1843.
J. M. Falconer, Brooklyn.

WATER-COLOR ROOM.

OIL PAINTINGS, *placed here during the Allston Exhibition.*

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. Among the sitters of Stuart in Europe were three kings, Louis XVI., George III., and George IV., the last painted while he was Prince of Wales. In America he painted six Presidents. In 1807 he settled in Boston, where he afterwards died.

Numbers 300 to 308 are by Stuart.

300. — Washington. “The Athenæum Head.”

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

“A letter of Stuart's which appeared in the *New York Evening Post*, in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished.”

The second is now in London.

301. — Martha Washington.

Boston Athenæum.

302. — Washington. “Washington at Dorchester Heights.”

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

303. — The “Gibbs” Washington.

Represents the first sitting in 1795. (See No. 300.)

Dr. Wm. F. Channing.

304. — General Henry Knox ; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

305. — Hon. Josiah Quincy, Mayor of Boston, 1823–1829 ; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

306. — Bishop Cheverus. He came to this country as a missionary, and was made Bishop of Boston by Pius VII. in 1808. Returned to Europe in 1826, where he became Archbishop of Bordeaux and afterwards Cardinal.

Mrs. Horatio Greenough, Boston.

307. — Mrs. Howard.

Mrs. C. A. Bartol.

308. — Mrs. Swan.

Mrs. C. A. Bartol.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

309. Portrait of Gilbert Stuart. *Athenæum.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chat-ham" and "The Death of Major Peirson," both now in the National Gallery of London.

310. Portrait of Col. Josiah Quincy. 1769.

The Misses Quincy.

311. John Hancock.

From Faneuil Hall.

312. Samuel Adams.

From Faneuil Hall.

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

313. Portrait of Miss Hannah Adams. *Athenæum*

J. B. GREUZE. (See No. 340.)

314. Portrait of Franklin. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was

for many years the leading American portrait painter in Rome. Now resides in New York.

315. Portrait of John Quincy Adams. *From Faneuil Hall.*

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren" In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1803 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

316, 317. Portraits of Mr. and Mrs. Stephen Minot.

Gift of Miss Minot.

UNKNOWN.

318. Portrait of Irving.

Athenæum.

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

319. John Adams.

Athenæum.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berker

ley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

320. Judge Edmund Quincy.

GAMBADELLA.

321. Portrait of Rev. Wm. Ellery Channing.

Mrs. Eustis.

ALBERT CUYP: b. at Dort, 1605; date of death unknown, but still living in 1683.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

322. Cuyp's Daughter.

Sumner bequest.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

323. Portrait of a Man in Armor. *William W. Greenough.*

324. Portrait of Sir Charles Hobby. *Athenæum.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A. 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

325. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

326. The Banished Lord. Bequest of S. H. Perkins.

327. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

“His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes.”

328. Richmond Castle.

Thos. G. Appleton.

G. STUART NEWTON, R. A. (See No. 319.)

329. The Forsaken.

“I knew that Newton could paint most things, but I did not think he could paint a sob.” — J. Constable.

Thos. G. Appleton.

J. L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

330. (A Study.) Hector drawn at the Chariot of Achilles.
Gift of Mrs. E. D. Cheney.

J. F. HERRING, SR.

331. Ducks.

Sumner Bequest.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

332. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture,

would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

J. B. S. CHARDIN: b. Paris, 1701.

333. Still Life.

Gift of Mrs. Peter C. Brooks.

RICHARD PARKES BONINGTON: b. 1801; d. 1828 Eng-
land.

334. Scene from Gil Blas.

T. G. Appleton.

CIMA DA CONEGLIANO.

335. Madonna and Child.

C. F. Shimmis.

FRA BARTOLOMEO (Baccio della Porta): b. near Florence,
1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

336. Saints in Adoration, part of a predella.

Mrs. Jackson.

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

337. Copy of Madonna di San Sisto.

Bequest of S. H. Perkins.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

338. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

339. The Broken Pitcher. *C. W. Galloupe.*

GUERCINO: b. at Cento, near Bologna, 1592; d. Bologna, 1666.

He was self-taught, and after studying some time at Bologna and Venice, he went to Rome, where he became an imitator of the style of Caravaggio. His masterpiece is the great picture of the Burial of Saint Petronilla, in the Capitol, Rome.

340. Sta. Barbara. *Francis Brooks.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

341. Two Heads. *Francis Brooks.*

342. Chapeau Blanc. *Athenæum. Dowse Collection.*

DAVID TENIERS (the younger): b. at Antwerp, 1610; d. Brussels, 1694.

A pupil of his father, and afterwards of Adrien Brauer and of Rubens. Became principal painter to the Archduke Leopold, governor of the Netherlands; and was also largely employed by the king of Spain. His works are exceedingly numerous, but are nevertheless held in the highest estimation, and command very large prices.

343. The Alchemist. *Francis Brooks*

344. *Francis Brooks.*

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600-1608; afterwards settled in Antwerp, and died there,

1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens' masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

345. Bacchus with Attendant Fawn and Satyr.

346. Head of a Lion. *T. G. Appleton.*

F. VAN HUYSUM. 1723.

347. Fruit. *Dowse Collection. Athenæum.*

RUYSDAEL.

348. *C. F. Shimmmin.*

AFTER HANS HOLBEIN (?).

349. Portrait. *Sumner bequest.*

LUCAS CRANACH: b. Cranach, 1472.

350. Deposition from the Cross. Summer bequest.

VANDYKE. Attributed to.

351. Rinaldo in the Garden of Armida. (For sale.)
Jas. O. Sargent.

SCHOOL OF RUBENS.

352. Family Group. *Mrs. C. A. Bartol.*

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

353. The Holy Family.
Lent by Mr. George Walker, of Springfield, Mass.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

354. A Pietà, with Paintings of Saints on Panels.
Signed, and dated 1485. *Q. A. Shaw.*

J. S. COPLEY. (See No. 310.)

355. Portraits of Gen. and Mrs. Warren.
Dr. Buckminster Brown.

WATER-COLORS AND DRAWINGS.

FREDERICK CROWNINSHIELD, Boston.

Pupil of Cabanel and Couture.

356. Study from Nature. *The Artist.*

MISS S. M. L. WALES, Boston.

357. Study of Color.

The Artist.

J. ROLLIN TILTON, Rome: b. Boston.

358. Bazaar, Cairo.

359. Convent of the Lido, Venice. Early Morning.

360. Olevano.

361. Tower della Cattiva, Alhambra.

362. Capuchin Convent at Perugia. Study.

EDWARD C. CABOT, Boston.

363. Beacon Street.

364. Beacon Street.

ARMAND THEOPHILE CASSAGNE.

365. Le Dormoir du Nid de l'Aigle.

Gift of Mrs. Caroline Tappan.

366. Le Charlemagne et le Rolland.

Gift of Mrs. Caroline Tappan.

CHARLES GABRIEL GLEYRE. Swiss, 1807-1874.

367. Portrait of a Rumeliot Captain of Palacars.

Edward J. Lowell.

FREDERICK BAYLIES ALLEN, Boston.

Pupil of T. O. Langerfeldt.

368. Kennebago Lake.

The Artist.

MORITZ RETZSCH.

369. The Rest in Egypt.

John A. Higginson.

PIETRO DA CORTONA.

370. Coriolanus and his Mother.

E. W. Rollins.

CHATILLON.

371. Napoleon, after David.

D. Algernon Coolidge

SECOND PRINT ROOM.

ON THE WALLS.

PAUL DELAROCHE. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

370. Sea Piece. Presented by Stephen H. Perkins.

GUERCINO. (See No. 340.)

371. Ecce Homo. *Francis Brooks.*

SASSOFERRATO (Giovanni Battista Salvi): b. at Sassoferrato, 1605; d. 1685.

Pupil of his father, and belongs to the school of the imitators of the Caracci.

372. Madonna and Child. *Francis Brooks.*

FROM THE RINUCCINI GALLERY.

373. Libyan Sibyl.

Miss C. C. Brown.

NICCOLO CANZONI.

374. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

CARLO MARATTI: b. 1625.

375, 376. Decorative Panels, the Figures by Maratti,
festoons of Fruit and Flowers by ———.*F. W. Loring.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian states.

377. The Scourging of Christ.

Q. A. Shaw.

J. H. BINNEY.

378. Chapel of San Vitale, Ravenna.

Bequest of Stephen H. Perkins.

JAPANESE DRAWING OF A CROW in India ink.

REMBRANDT VAN RYN, b. near Leyden, 1606.

d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection.**Case I.*

1. The Blind Fiddler led by his Dog. 2d state. B. 138
2. Christ driving the Money-changers from the Temple. Between 1st and 2d state. B. 69
3. Rembrandt, bust in an oval. 3d state. B. 23
4. Virgin and Child in Clouds. Early impression. B. 61

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| 5. | The Triumph of Mordecai. Fine impression,
full of burr. | B. 40 |
| 6. | A Beggar Couple by a Mound. Between 3d
and 4th states. | B. 165 |
| 7. | Rest in Egypt. Delicate impression. | B. 58 |
| 8. | Descent from the Cross. A night piece. | B. 83 |
| 9. | Descent from the Cross. A sketch. | B. 82 |
| 10. | Ecce Homo.
1st state of the finished plate. | B. 77 |

Case II.

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|-----|--|-------|
| 11. | Christ and the Samaritan Woman. 1st state. | B. 71 |
| 12. | The Presentation in the Temple. Early im-
pression. | B. 51 |
| 13. | The Good Samaritan. | B. 90 |
| 14. | Christ Disputing with the Doctors. | B. 64 |
| 15. | Abraham Sending Away Hagar. | B. 30 |
| 16. | The Tribute Money. Third state. | B. 68 |
| 17. | Abraham Entertaining the Three Angels. | B. 29 |
| 18. | Abraham's Sacrifice. | B. 35 |
| 19. | The Return of the Prodigal Son. | B. 19 |
| 20. | The Deposition from the Cross. 2d state. | B. 81 |

Case III.

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| 21. | A Man Playing Cards. | B. 136 |
| 22. | The Same — retouched. | |
| 23. | Christ Preaching, called “Le petit La
Tombe.” 2d state | B. 67. |
| 24. | Coppenol. The Large Portrait.
Superb impression; very rich. | B. 283 |
| 25. | A Beggar Family before the Door of a
House. | B. 176 |
| 26. | The Persian. | B. 152 |
| 27. | The Nail Cutter or Bathsheba. | B. 127 |

Case IV.

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|-----|---|--------|
| 28. | Portrait of an old woman sitting with her hands crossed before her, looking to the right. | B. 343 |
| 29. | Portrait of an old woman sitting with her hand on her breast. 2d state. | B. 348 |
| 30. | The Crucifixion. An oval plate. | B. 79 |
| 31. | Jacob lamenting the Death of Joseph. | B. 38 |
| 32. | The Flight into Egypt : a night piece. 2d state. | B. 53 |
| 33. | The Star of the Three Kings : a night piece. | B. 113 |
| 34. | St. Jerome in his Chamber : a night piece.
2d state. | B. 105 |
| 35. | The Scholar meditating by his Lamp. 3d state. | B. 148 |
| 36. | Death of the Virgin. | B. 99 |
| 37. | Our Lord Crucified between the two Thieves.
"The Three Crosses." 3d state. | B. 78 |

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

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|-----|---------------------------------------|--------|
| 38. | St. Jerome Kneeling. | B. 102 |
| 39. | St. Jerome Sitting by a Tree. | B. 100 |
| 40. | A Jew with a High Cap. | B. 133 |
| 41. | A Pole with Cane and Sword. 2d state. | B. 141 |

Case VI.

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| 42. | Oriental Head, — called the Portrait of Cats. | B. 286 |
| 43. | Jan Lutma. 2d state. | B. 276 |
| 44. | The same, — with more work. 2d state. | B. 276 |
| 45. | Renier Ansloo. | B. 271 |
| 46. | Clement de Jonghe. 1st state. | B. 272 |
| 47. | Cornelius Silvius. | B. 280 |
| 48. | Man with a Square Beard and Split Fur Cap. | B. 265 |
| 49. | Old Man with a Large Beard and Fur Cap. | B. 262 |
| 50. | Christ Healing the Sick. Called the Hundred-Guilder Piece. 1st state. | B. 74 |

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the background over the Saviour's head.

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|-----|---------------------|-------|
| 51. | The Same. 2d state. | B. 74 |
|-----|---------------------|-------|

With additional work by Rembrandt before the retouch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins, but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

- 52. A Man under a Trellis. B. 257
- 53. A Young Couple walking, surprised by Death. B. 109
- 54. A Young Man Musing. B. 268
- 55. A Woman Sitting before a Stove. 4th state. B. 197
- 56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
- 57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction, but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

- 58. Head of Rembrandt, with Frizzled Hair. B. 8
- 59. Bust of Rembrandt, with Fur Cap and Robe. B. 14
- 60. Old Man with Bald Head. 2d state. B. 324
- 61. Old Man with Large Beard and Fur Cap. B. 312
- 62. Doctor Faustus. B. 270
- 63. Woman preparing to Dress after Bathing. 2d state. B. 199
- 64. Young Haaring. 4th state. B. 275

CASE VIII.

- 65. Landscape, with a Mill, a Sail seen above a Cottage. B. 226
- 66. Rembrandt's Mill. B. 233
- 67. "The Three Trees,"—landscape. B. 212
- 68. St. Catherine, frequently called "The Little Jewish Bride." B. 342

69.	Abraham caressing Isaac.	B. 33
70.	Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state.	B. 351
71.	Return from Egypt.	B. 60
72.	Landscape, with a Sportsman. 1st state.	B. 211
73.	A village by the high road,—"Les Trois Chaumieres." 1st state.	B. 217
74.	Landscape, with a Draughtsman.	B. 219
75.	The Negress.	B. 205

Case IX.

76.	The Annunciation. 3d state.	B. 44
77.	The Stoning of St. Stephen.	B. 97
78.	The Pancake Woman.	B. 124
79.	Landscape, with a Cow Drinking.	B. 237
80.	Rembrandt and his Wife.	B. 19

Cases X. to XV.

81 to 124. Forty-four plates of the *Liber Studiorum*, by J. M. W. Turner. Etching and Mezzotint.

Cases XVI. and XVIII.

CH. MÉRYON. Eaux Fortes de Paris. 17 etchings.

Lent by C. C. Perkins, viz. :

- 125. Rue des Mauvais Garçons.
- 126. Le Stryge.
- 127. St. Étienne du Mont.
- 128. Under the Arch. Pont Notre Dame.
- 129. Rue de la Tixeranderie.
- 130. Profile of Méryon, after Bracquemond.
- 131. The Towers of Notre Dame.
- 132. The Gallery of Notre Dame.
- 133. Le Conciergerie.
- 134. Title-page, "Eaux-fortes de Paris"
- 135. Coat of Arms. Paris.
- 136. Pauvre-pompe Notre Dame.

- 137. Pont-au-change.
- 138. Pont-au-change. 2d state. Gift of E. W. Hooper.
- 139. Pont Neuf.
- 140. Apse of Notre Dame.
- 141. La Pompe Notre Dame.
- 142. The Morgue.

Cases XVII. and XIX.

CHARLES E. JACQUE.

- 143-152. Eight etchings. *Boston Athenæum.*

Case XX.

JAMES WHISTLER, London.

- 153 to 163. Eleven Etchings from the set "Scenes in Brittany." *Boston Athenæum.*
- 164. The Little Pool. From "Scenes on the Thames." *Gray Collection.*

Cases XXI., XXII., XXIII., XXIV., XXV.

FRANCIS SEYMOUR HADEN, London.

- 165. Chateau of Kilgaren, upon the Teivy. *Gray Collection.*
- 166. The Watering Place. "
- 167. House of the Blacksmith Benj. Davis. "
- 168. Thomas Haden, after Wright of Derby. "
- 169. Shepperton on the Thames. "
- 170. Lord Harrington's House. "
- 171. Kew on the Thames. "
- 172. Evening. "
- 173. Egham on the Thames. "
- 174. Railway Works at Brentford. "
- 175. Suburb of Old Chelsea. "
- 176. Fulham on the Thames. "
- 177. Sunset on the Thames. "
- 178. The Towing Path. "

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|------|------------------------------------|-----------------------------------|
| 179. | Out of Study Window. | <i>Gray Collection.</i> |
| 180. | The Thames at Battersea. | " |
| 181. | Entrance of the Chateau of Mytton. | " |
| 182. | The Teivy at Newcastle in Emlyn. | " |
| 183. | The Duck Pond. | " |
| 184. | Kidwelly. | " |
| 185. | Brentford Ferry on the Thames. | " |
| 186. | Sunset in an Irish Park. | " |
| 187. | Terrace. Richmond Park. | " |
| 188. | Flood Gates at Egham. | " |
| 189. | Sunrise at Cardigan. | " |
| 190. | " Les Mains qui gravent." | " |
| 191. | Calais. | " |
| 192. | Ruined Castle. | " |
| 193. | Breaking up of an old War Ship. | |
| | | Gift of <i>Mrs. W. A. Tappan.</i> |
| 194. | Calais Pier, after Turner. | <i>Gray Collection.</i> |

Cases XXVI., XXVII., XXVIII.

- 195 to 115. Twenty-one Etchings by American Etchers.
M. F. A.

Cases XXX. to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the
 old masters. *Boston Athenæum.*

FIRST PRINT ROOM.

The Engravings hanging upon the walls were bequeathed by
Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late
Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

IN THE HALL.

WASHINGTON ALLSTON.

(See above 201.) Belshazzar's Feast.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear.

Athenæum.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.)

Athenæum.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son.

Athenæum.

J. SINGLETON COPLEY.

407. Portrait of Patrick Tracy.

P. T. Jackson.

408. Portrait of Col. Sparhawk.

Samuel B. Rindge.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery.

Athenæum.

410. Interior of St. Peter's.

Athenæum.

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem.
Athenæum.

JOZEF CHELMONSKI. Studio at Paris.

412. A Russian Village at Night. *Mrs. W. A. Tappan.*

CHARLES LE BRUN. (See No. 430.)

413. Alexander and Diogenes. *J. G. Farwell.*
For sale.

FREDERICK CROWNINSHIELD, Boston.

Pupil of Couture and Cabanel.

414. Decorative Lunette. *The Artist.*

HELEN M. KNOWLTON.

415. Portrait of Wm. M. Hunt. *The Artist.*
For sale.

GEORGE FULLER.

416. Study for the Romany Girl. *The Artist.*

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

417. Lamentation over the Death of the First-born.
The Artist.

WM. E. MARSHALL.

418. Portrait of Abraham Lincoln. *The Artist.*

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Altmüller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

419. Interior of Westminster Abbey.
Mrs. Francis Cutting.

FRANÇOIS BOUCHIER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vauloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

423, 424. *L'Aller et le Retour du Marché.*

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. *Flower Piece.*

Athencæum.

AFTER RAPHAEL.

427. *Madonna della Seggiola.*

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. *The Ferry.*

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs

which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. Alexander and Thalestris. *J. G. Farwell.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

440 to 491. Chiefly copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

492. Storming of Teocalli, Mexico. *Amos Binney.*

JULES JORDAN.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

DR. WILLIAM RIMMER : 1816-1879.

500 to 512. Thirteen Drawings.

WILLIAM MORRIS HUNT.

513. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

514 to 527. Fourteen Drawings.

JEAN FRANÇOIS MILLET.

528 to 548. Twenty-one Drawings, Water Colors, etc.

Gift of Martin Brimmer.

549. Woman Baking.

Francis Brooks.

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.

Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, N. Y., 1880.

Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816 ; d. 1879.

3. The Falling Gladiator.

Rimmer Estate.

GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Mounoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphaellesque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.* Over the entrance, large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer, Esq.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, MALAY SKIRTS, ETC.

In case on left, **COMPARTMENTS NOS. 1 TO 4,—**

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.
8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers, and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COFF, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.

28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century.
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IN COMPARTMENT NO. 5, —

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers.

IN COMPARTMENT NO. 6, —

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

OLD TURKISH EMBROIDERY. *Miss Deacon.*

TURKISH AND PERSIAN EMBROIDERIES. *Harleston Deacon.*

GREEK in red silk. *J. W. Paige.*

TURKISH EMBROIDERY. Gold on blue ground. Modern. *J. W. Paige.*

MODERN EGYPTIAN SCARF. Cotton and silk. *Athenæum.*

IN COMPARTMENTS NO. 7 TO 12, —

A rare collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.**LACES.**

A RICH COLLECTION, lent by *Mrs. Gardner Brewer.*

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.

Mrs. R. W. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs.*

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by B. W. Crowninshield.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of E. W. Hooper.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Athenæum.*

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams.*

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland.*

EGYPTIAN SILKS. Patterns presented by Emil Brugsch, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of Mrs. John L. Gardner.

PINA HANDKERCHIEF. Gift of Mrs. Wales.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson.*

CASES 18 & 19.

A VALUABLE COLLECTION, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen*.

MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige*.

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen*.

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow*.

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sevres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; in Case B, Compartments 1 to 10, porcelains; Case C, modern porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, chiefly English pottery; Case G, American pottery; Case H, Peruvian and Mexican pottery; and in Case I, pottery of the American Mound Builders.

CASE A.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose

artistic skill the plate No. 7 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Speziera jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chef d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. CASTELLI PLATE. *Harleston Deacon.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

And several pieces lent by *A. B. French.*

PAIR OF CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

ROBBIA WARE. (*Above Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.
31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE?
by Pajou, 1775. Presented by Geo. W. Wales.
Above the case, ST. JOHN, a half length, 16th century.
C. C. Perkins.

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740-1745. The works were removed to Sèvres, in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow,

about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741 ; Caughley and Lowestoft, 1756 ; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgewood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in the first compartment,—

WHITE OVIFORM JAR. *G. W. Wales.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

FIVE-FINGERED ROSADON. *G. W. Wales.*

CELADON POT, three handles, reign of Yuang-tching, 1725–1735. *Mrs. Burlingame.*

In the second compartment,—

MOTTLED BLUE JAR, RED DRAGON ON LIP. This exquisite specimen was given by Mr. Geo. B. Dorr.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED and painted. *Miss Brewer.*

ANOTHER, of same fabric. Gift of D. O. Clarke.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame.*

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. Of plain white porcelain. Gift of D. O. Clarke.

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented by M. Brimmer.

In the third compartment,—

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay.*

CELADON JAR FLEURÉE. *G. W. Wales.*

BROWN BOWL, CRACKLED. *Mrs. Burlingame.* This appearance of crackle is not the result of accident or age, but can be produced artificially.

PALE BLUE VASE, centre of lowest shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by Geo. B. Dorr.

The fourth compartment is filled with BLUE NANKIN ware, lent mostly by *Geo. W. Wales.* The RICE-PORCELAIN TEAPOT on lower shelf, by *Mrs. Burlingame.* It bears the date of the reign of Kien Lung, 1736-1795.

The fifth compartment contains, —

On upper shelf, —

MARIEBURG, RÖSTRAND, HAGUE, AND ST. PETERSBURG.
G. W. Wales.

COPENHAGEN. For sale. *Mrs. Charles C. Little.*

On middle shelf, —

DRESDEN. *Mostly by G. W. Wales.*

CUP AND SAUCER, flowers in high relief. *Mrs. R. W. Greenleaf, Jr.*

On lower shelf, —

DRESDEN CASKET. *Harleston Deacon.*

BERLIN AND VIENNA. *G. W. Wales.*

In sixth compartment, —

Upper shelf, —

CAPO DI MONTI, BUEN RETIRO, and a number of old ROUEN
G. W. Wales.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by *G. W. Wales.*

BASES OF CANDELABRA, SÈVRES. *Francis Brooks.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES VASES, GROS-BLEU. *Harleston Deacon.*

SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell.*

SEVRES CUP AND SAUCER. Given by Miss H. Stevenson.

In seventh compartment, —

DELFT, on upper shelf.

WEDGEWOOD, one piece loaned by *Miss Parkman*, Wedgewood, Turner, and CHELSEA FULDA AND OLD WORCESTERSHIRE wares. *G. W. Wales.*

On lower shelf, —

CROWN DERBY, several pieces. Lent by *Francis Brooks.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by *G. W. Wales.*

LOWESTOFT, BRISTOL, OLD CHELSEA, etc.

In the flat compartments in front, among others, are, —

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

TWO BOWLS RED DRAGON. *Mrs. Swett.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Loaned by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

SNUFF BOTTLES. Twenty-six. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

ROSDON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green. Presented by *Mrs. S. D. Warren.*

THE PLATES on the wall adjoining were lent mostly by *Mr. Wales.* The first two, of deep blue, representing hunting scenes, date from Ching-Wha, 1465-1468.

CASE C.

CHINESE PORCELAINS. Lent by *Geo. W. Wales*.

CASE D.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Given by Miss A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S. Loring*.

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil Brugsch, Commissioner of Egypt to the Centennial Exhibition, at Philadelphia.

COREAN and other pottery.

CASE E.

BOMBAY POTTERY, fourteen peices, reproduction of ancient Scinde work. Gift of *Geo. W. Wales*.

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales*.

SPANISH JAR, presented by *G. W. Wales*.

CASE F.

LARGE VASE OF DOULTON WARE, decorated by Miss H. Barlow with figures of horses incised. Exhibited at Philadelphia, and presented to the Museum by Messrs. H. Doulton & Co., makers.

Six other specimens of DOULTON POTTERY.

HERCULANEUM, BRISTOL, AND LIVERPOOL.

HAVILAND AND NANCY FAIENCE Pallissy plaque. Lent by *Messrs. Jones, McDuffee & Stratton*.

CASE G.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenely. Gift of the makers.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE H.

PERUVIAN AND MEXICAN POTTERY.

CASE I.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.**GERMAN AND VENETIAN GLASS.**

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian glass. *G. W. Wales.*

CASE K.**JAPANESE ART.**

IN THE FIRST COMPARTMENT. — PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. On bottom shelf, a fine HIBACHE, incense-burner, Satsuma ware.

IN THE SECOND COMPARTMENT. — BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

IN THE THIRD AND FOURTH COMPARTMENTS. — Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique, are very interesting.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake. *Dr. W. S. Bigelow.*

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

SWORD. *Dr. W. S. Bigelow.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One by *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

IN THE FIFTH COMPARTMENT. — FIFTY-SEVEN TEAPOTS, mostly bronze.

IN SIXTH COMPARTMENT. — LARGE VASE. *Chas. Wolcott Brooks*

PAIR KIOYAKI VASES, eagle and pine; fine crackle. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

OLD KIOTA VASE. *Harleston Deacon.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

STORK'S EGG LACQUERED AND IVORY DISH CARVED. *O. W. Peabody.*

LACQUER BOXES. Lent by *J. W. Paige* and *S. K. Baylies.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

PAINTED SCREEN, rich gold decoration.

Gift of Olive W. Peabody.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable.
G. W. Wales.

PAIR VASES. White and red, with medallions in gold outline. Presented.

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

CASE L, on right.

A Case of **JAPANESE CARVINGS**, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE M.

A collection of very fine **LACQUERS**, medicine boxes, etc., and some silver work. Lent by *Dr. W. Sturgis Bigelow*

CASE N.

LACQUER, CHINESE AND PERSIAN.

CINNABAR LACQUER. Various specimens from Mrs. Gardner Brewer.

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hull.*
LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

MANY OBJECTS IN JADE (*lapis nephriticus*), one of the hardest substances known. Lent by *Mrs. W. B. Swett, Miss Brewer, J. W. Paige, and D. O. Clarke.*

JADE CYLINDERS. *Mrs. Brewer and J. W. Paige.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE P.

JAPANESE SWORDS. Especial attention is called to the decorative metal work. *Dr. Wm. Sturgis Bigelow.*

CHINESE ART.

CASE Q.

A Collection of JADES, unrivalled in extent and value, PORCELAINS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("cloison," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

JAR, resting on three animals of gilded bronze. Very fine work. *Miss Brewer.*

Three pieces by the *Athenæum.*

BOWL. *W. Allan Gay.*

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby.*

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay.*

BOWL, ENAMELLED. Modern French. *Athenæum.*

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject: The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

CASE S.

First compartment,—

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay*.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

ANTIQUÉ WATER JAR. Fine color. *Geo. A. Goddard*.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work; the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

Second compartment,—

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox*.

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon*.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved. *Athenæum.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP. By Donatello. 15th century.

IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujon. 16th century.

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

Third compartment, —

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. **GILDED PROCESSIONAL CROSS**, with figures and rich ornaments. 15th century.
22. **GILDED RELIQUARY**, of Venetian style, in shape of a bell. 15th century.
23. **SALT-CELLAR**, of enamelled copper, white and blue, with gold ornaments. Venetian. 15th century.
24. **SMALL BUCKET**, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. **GILDED CROSS**, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.

27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and

hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.

46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

Fourth compartment,—

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal,—

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal

base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

CASE T.

JAPANESE BRONZES, with some specimens of pottery.
Lent by *Dr. Wm. Sturgis Bigelow.*

ON WALL NEAR BY.

CASE U.

JAPANESE SWORD-GUARDS. Particular attention is called to this metal work. Lent by *Dr. Wm. Sturgis Bigelow.*

CASES V AND W.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

CASE X.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by *Dr. Bowditch.*

BRONZE LAMP. Early Christian.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by Miss Salome J. Snow.

SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat.*

TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron *Dr. Geo. T. Moffat.*

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton.*

SPOON, with mother-of-pearl bowl and handle of rock crystal Eighteenth century. Lent by *Mrs. Bruen.*

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. *Mrs. R. Sullivan.*

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. W. Greenleaf, Jr.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

FRENCH FAN. *Mrs. G. W. Wales.*

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. } *S. K. Baylies.*

SILVER SURAIS, Cashmere.

Several specimens of SILVER WORK. From Miss Lowell.
SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., N. Y. Lent by *F. H. Smith*.
GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell*.

CASE Y.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox*.
TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How*.
A NUMBER OF MINIATURES by Malbone and others.
GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary*.
MINIATURE. By Malbone. Of Mrs. James Carter, 1798. Bequest of Mrs. J. W. Sever.
BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings*.
RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.
HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse*.

CASE Z.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.
BRONZE PLAQUE. Half figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by C. C. Perkins.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Ditto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by Mrs. Geo. Hurter.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by C. C. Perkins.

37 CASTS OF MEDALS. Presented by C. C. Perkins.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by Dr. J. R. Chadwick.

MEDAL struck in honor of ELI K. PRICE, president Numismatic and Ant. Society of Philadelphia.

CASE ZZ.

MEDALS, mostly Italian. Lent by *John H. Storer*.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington*.

Above Case S, a highly decorative IRON GRILLE. Lent *R. M. Hunt*.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige*.

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige*.

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

C. A. Wellington.

CABINET.

Mrs. Wm. M. Hunt.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotypes reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H. James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the East wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

RAPIER of time of Charles V. *E. B. Russell*.

CUIRASS AND SABRE. From the field of Waterloo.

Athenæum.

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

SUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

SPANISH CABINET. *E. B. Russell.*

SPANISH BOX PRESSED LEATHER. *E. B. Russell.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 2 is in the Gallery of Textiles, and No. 10 in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.

16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
 17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
 18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
 19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.
-

CASE A.

FURNITURE carved by FRULLINI, of Florence. Lent by *Miss Draper* and *Mr. Charles T. How.*

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

IVORY THRONE FROM DELHI. *Edward J. Lowell.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

CASE B.

WOOD CARVING. Arabesques. By Frullini, of Florence.

STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C Perkins.*

BOX-WOOD CROSS. Open-work carving. Byzantine.

ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.

MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C C Perkins.*

VORY BOX of early date, bearing arms and initials of Vittoria Colonna. *Miss Stearns.*

Numerous specimens of CHINESE and other Eastern carvings.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

CASES C AND D.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

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MUSEUM OF FINE ARTS.

CATALOGUE

OF

WORKS OF ART

EXHIBITED.

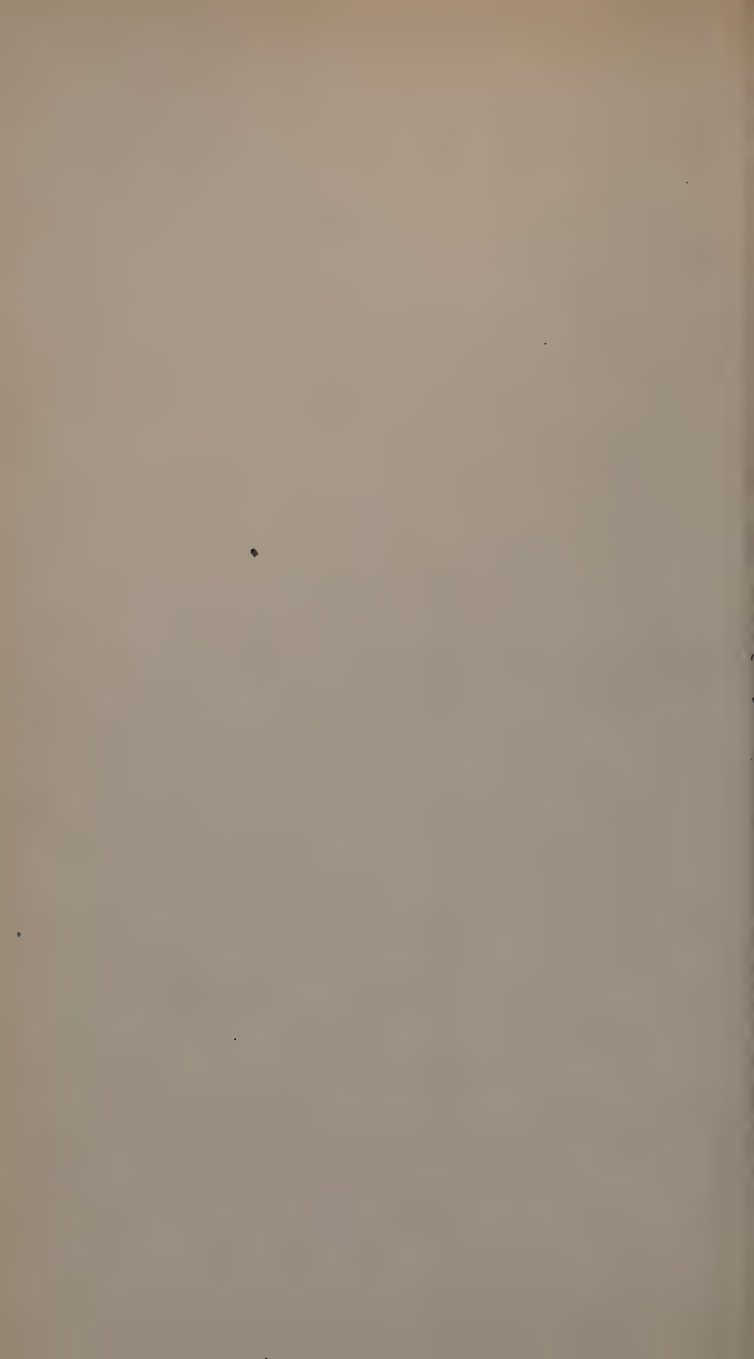
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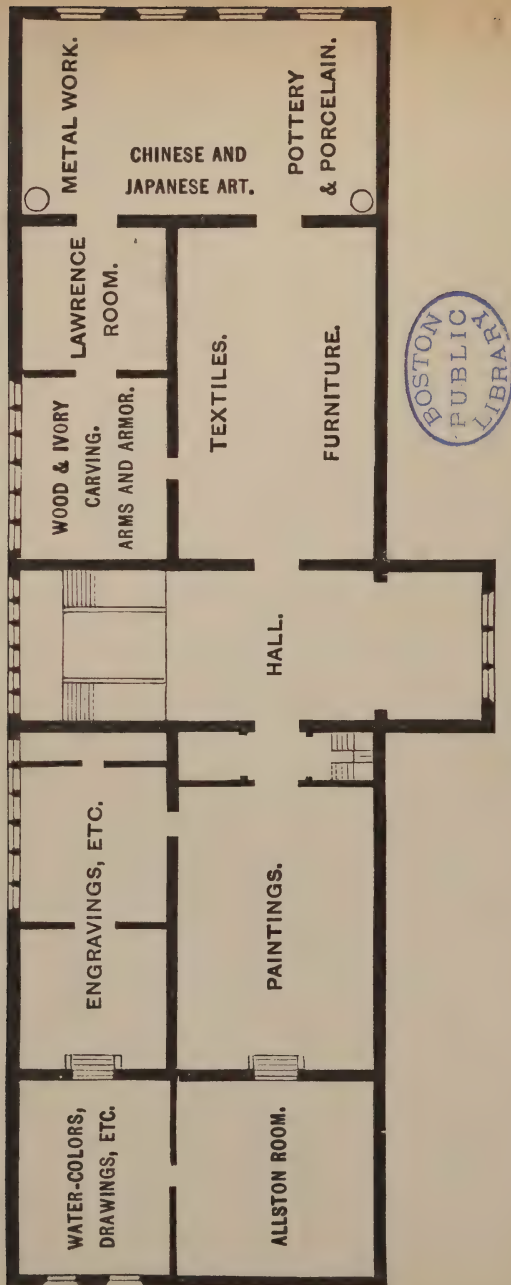
Paintings, Drawings, Engravings, and Decorative Art.



NOVEMBER, 1882.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 34 SCHOOL STREET.
1882.





SECOND FLOOR.

MUSEUM OF FINE ARTS.

CATALOGUE
OF
WORKS OF ART
EXHIBITED.

PART II.

PAINTINGS, DRAWINGS, ENGRAVINGS, AND DECORATIVE ART.



NOVEMBER, 1882.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
34 SCHOOL STREET.
1882.

PAINTINGS.

The names of the owners are printed in italics.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814.

Pupil of Gigoux and Corot.

1. A Brook in the Woods. *Gift of E. D. Boit, Jr.*

NARCISSE DIAZ DE LA PENA: b. Bordeaux, 1807; d. 1876.

His parents were driven out of Spain on account of political troubles, and at ten years of age he was left an orphan. He had no regular instruction in early life. In 1831 he was admitted to the Salon, and in 1844 received a medal. It was only when he made landscape his chief motive that the public found out his merits.

2. Interior of a Wood. *Gift by contribution.*
3. Interior of a Wood. *Geo. B. Chase.*
4. Landscape. *Thomas Wigglesworth.*

JULES DUPRÉ: b. Nantes, 1812.

Officer of the Legion of Honor.

5. Landscape. *Thos. G. Appleton.*

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy. Made his *début* at the Salon in 1827.

6. Dante and Virgil entering the Infernal Regions.
 Gift of Quincy A. Shaw.
7. Evening.
Henry Sayles.
8. Nymphs bathing (unfinished). Gift of James Davis.
9. River Scene.
T. G. Appleton.

ANTON MAUVE: b. at Zaandam.

10. Seaweed Gatherers.
Thos. G. Appleton.

CONSTANT TROYON. (See No. 16.)

11. Landscape near Dieppe.
T. G. Appleton.

G. MICHEL.

12. Landscape with Ruin.
Martin Brimmer.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

A pupil of Delaroche. He spent three years in Italy.
 Has sent his pictures to the Salon nearly every year
 since 1838. Also, has executed many etchings.

13. Evening.
F. L. Ames.
14. Landscape.
Mrs. Q. A. Shaw.

GUSTAVE COURBET: b. Ornans, 1810; d. 1877.

15. Le Cure.
Henry Sayles.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

Chevalier of the Legion of Honor, and Member of the
 Academy of Amsterdam.

16. A Brace of Dogs.
Henry L. Higginson.

GEORGE L. BROWN, Boston.

17. Pontine Marshes.
L. Terry.
- For sale.

ROBERT BARRETT BROWNING.

18. Solitude.
 Gift of Mrs. Bloomfield H. Moore.

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg.

20. Study for the "Volunteers of 1792."

Presented by the contribution of several persons.

21. Head of a Bacchante. Presented by contribution.

22. Girl's Head (a sketch in ninety minutes).

Miss Harriet J. Guild.

JEAN FRANÇOIS MILLET: b. Greville, 1814; d. 1875.

Pupil of Delaroche. Exhibited at the Salon, 1853 to 1870.

Of oil paintings, he executed only about eighty in the thirty-one years which he worked. He gave much thought to his subjects, retaining the canvases in his studio, and returning again and again to them before he became satisfied with his work.

25. Ruth and Boaz. *Martin Brimmer.*

26. The Knitting Lesson. *Martin Brimmer.*

27. Washerwomen. *Martin Brimmer.*

28. Shepherdess Knitting. *Edward Wheelwright.*

29. Bergère Assise. Gift of S. D. Warren.

30. Woman Milking. Gift of Martin Brimmer.

31. The Sewing Lesson (unfinished).

Gift of Martin Brimmer.

32. Tobit and Anna watching for the Return of Tobias.

Henry Sayles.

MATHIAS MARIS: b. in the Hague; resident in London.

33. Interior of Kitchen, Woman trussing a Fowl.

Edward Wheelwright.

WILLIAM M. HUNT: b. Brattleboro', Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. Of late years, his studio was at Boston.

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| 39. | La Marguerite. | <i>Martin Brimmer.</i> |
| 40. | Girl with a Rabbit. | <i>Martin Brimmer.</i> |
| 41. | Fortune. Study for the Capitol at Albany. | <i>Estate of Wm. M. Hunt.</i> |
| 42. | Wood at Naushon. | <i>Henry P. Kidder.</i> |
| 43. | Twin Lambs on a Hillside, Newport. | |
| 44. | Harvest Time. | <i>Mrs. Hunt.</i> |
| 45. | On the St. John's River. | <i>Thomas Wigglesworth.</i> |
| 46. | Girl Reading. | <i>Mrs. Chas. W. Dabney.</i> |
| 47. | Portrait. | <i>Mrs. Chas. W. Dabney.</i> |
| 48. | Portrait of Dr. J. B. S. Jackson. | <i>Harvard Medical School.</i> |
| 52. | Doorway, with Rabbits. | <i>Mrs. Chas. W. Dabney.</i> |
| 54. | Head of a Girl. | <i>Thos. G. Appleton.</i> |
| 55. | On the Edge of the Forest. | <i>Edward Wheelwright.</i> |

J. B. COROT. (See No. 6.)

57. Landscape. *Henry Sayles.*

EIMRICH REIN, Providence, R. I.

58. Evening on the Hardanger Fiord, Norway. *The Artist.*

JEAN ERNEST AUBERT: b. Paris, 1824.

Pupil of Delaroche and Martinet. Medals as engraver, lithographer, and water-color artist.

59. Le Miroir aux Alouettes (A Trap for Larks).
F. L. Ames.

DUVERGER.

60. Caught in the Act. *Mrs. Richard Warren.*

EUGÈNE CICERI. Modern French school.

61. Souvenir of the Village of Bouron. *Edward Wheelwright.*
62. Souvenir of the River Loing. *Edward Wheelwright.*

CHARLES SPRAGUE PEARCE. Native of Boston.

Pupil of Bonnat.

63. Poppies. *The Artist.*

J. A. A. PILS: b. Paris, 1813; d. 1875.

Professor at the École des Beaux Arts. Pupil of Picot.

After his studies in Rome, he travelled considerably, and went to the East during the Crimean war, where he made studies for some of his most notable pictures.

64. Zouaves behind a Redoubt. *Thomas Wigglesworth.*

LEON Y ESCOSURA: b. in the Asturias.

A pupil of Gérôme, and painter of interiors with figures representing scenes of other times.

65. Reception of the Ambassador. *Thos. Wigglesworth.*

EUGENE BENSON.

66. A Bargain at Cairo. *T. G. Appleton.*

PIÈRE-JEAN CLAYS: b. Bruges, 1819.

Studied at Paris under Gudin. Settled at Brussels, where in 1851 he received a gold medal.

67. L'Escaut à Flessingue. *F. L. Ames.*

ALBERTO PASINI: b. Busseto.

Pupil of Ciceri. Honorary professor of the academies of Parma and Turin.

68. Mosque. *F. L. Ames.*

GUSTAVE BRION: b. at Rothau, France, 1824; d. 1877.

Chevalier of the Legion of Honor. Pupil of Guérin at Strasburg.

69. Coming out of Church. *Q. A. Shaw.*

MRS. SOPHIA TOWNE DARRAH, Manchester.

70. Glass Head. *Gift of R. K. Darrah.*

J. BASTIEN LEPAGE.

71. Jeanne d'Arc. (Painted at Ramvillers, 1879.)

Erwin Davis, New York.

GEORGE INNESS: b. Newburg, N. Y., 1825.

72. Landscape, Rising Storm. Gift of Geo. Higginson.

OTTO GRUNDMANN.

73. Portrait of Rev. R. C. Waterston.

The English High School Association.

J. M. STONE: b. Dana, Mass., 1841.

Education at Munich. Studio in Boston.

74. The Last Hitching Post.

The Artist.

ELIHU VEDDER. (See No. 92.)

75. The Sorceress.

Miss A. A. Draper.

FRANK W. ROGERS: b. Cambridge, 1854.

Painter of animals.

79. Pointer.

Thomas Wigglesworth.

W. J. PHELPS, Lowell, Mass.

80. Tillers of the Soil.

The Artist.

GEORGE H. BOUGHTON: b. in England, 1834.

Went to Albany, N. Y., 1837, where he opened a studio in 1850. In 1861 removed to London, where he has since resided.

81. Fading Light.

Thos. G. Appleton.

F. B. DEBLOIS, Boston.

84. After the Storm.

The Artist.

For sale.

T. H. HOTCHKISS.

85. Monte Mario.

Thos. G. Appleton.

MRS. ELLEN STURGIS DIXEY, Boston.

86. Arab Pilgrimage.

Mrs. C. Tappan.

J. ROLLINS TILTON, Rome.

87. Tivoli and the Campagna.

The Artist.

For sale.

88. Lake Avernus.

Lucien Newhall.

S. SALISBURY TUCKERMAN.

89. U. S. Frigate "Constitution."

The Artist.

For sale.

F. A. BRIDGMAN: b. America.

Pupil of Gérôme.

90. In the Café, Cairo.

S. H. Pearce.

FRANK HILL SMITH, Boston.

Pupil of Bonnat and Japy.

91. Morgendämmerung.

The Artist.

For sale.

ELIHU VEDDER: b. New York, 1836.

Studied for a short time in his native city, and later became a pupil of T. H. Matteson, of Sherbourne, N. Y. After some years spent in Italy, he opened a studio in New York, but is at present a resident of Rome.

92. The Fisherman and Afrite.

Martin Brimmer.

93. Landscape.

Bequest of Chas. Sumner.

ERNEST LONGFELLOW, Cambridge.

Pupil of Hébert, Bonnat, Couture.

94. Misty Morning near Cambridge.

The Artist.

For sale.

GEORGE S. WASSON, Boston: b. Groveland, Mass.

Pupil of J. Foxcroft Cole, and Funk, Stuttgart.

95. On the North Shore.

Mrs. Chas. Dabney.

J. FOXCROFT COLE, Boston: b. Jay, Me.

Pupil of Lambinet and Ch. Jacque. Studio in Boston.

96. Landscape, with cattle. *The Artist.*

For sale.

E. VEDDER. (See No. 92.)

97. The Questioner of the Sphinx. *Martin Brimmer.*

OTTO GRUNDMANN, Boston: b. Dresden, 1848.

98. A Veteran. *The Artist.*

EDWIN WHITE: b. 1817; d. 1877.

Studied in Düsseldorf, Paris, and Rome. His works are chiefly historical.

99. Interior of the Bargello, Florence.

Gift of Mrs. White.

W. ALLAN GAY: born Hingham, Mass., 1821.

Pupil of Weir, at West Point and Troyon, and resides in Boston.

100. Fusihama. *T. G. Appleton.*

RICHARD MORRELL STAIGG: b. in England 1817; came to Boston 1841; died 1881.

Achieved great success in miniature painting.

101. The Little Gate-Keepers. *Mrs. Richard Warren.*

JOZEF CHELMONSKI. Studio at Paris.

102. A Russian Village at Night. *Mrs. W. A. Tappan.*

GUSTAVE DORÉ: b. at Strasburg, 1832; settled in Paris.

103. Summer. Gift of Richard Baker.

ALLSTON ROOM.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

200. Washington. The "Athenæum" Head.

Painted from life in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum*.

"A letter of Stuart's which appeared in the *New York Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he never executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned

to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist. The most important of them, the "Gibbs" Washington, is catalogued below.

201. Martha Washington.

Painted at the same time as the above.

202. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

203. The "Gibbs" Washington.

Its owner thus writes : —

"The 'Gibbs' Washington represents the first sitting of Washington to Stuart, in September, 1795, showing the *right* side of Washington's face. Stuart rubbed out the principal picture at this sitting, but informed his friend, Col. George Gibbs, to whom he sold the present picture, that it was on the easel at the same time, and was touched from life. The individuality and careful handling of the 'Gibbs' Washington confirm this tradition. The Vaughan picture, and two others, — one in this country and one in England, — show also the *right* side of Washington's face. The 'Gibbs' Washington is characterized by dignity, as well as benignity of expression. The mouth is less constrained than in the pictures from the later sittings. The picture has remained in the same family connection since it left the hands of Stuart. It was sold by Col. George Gibbs to his sister, Mrs. William Ellery Channing, by whom it was given to her son, the present owner, Dr. William F. Channing, of Providence, R. I."

204. General Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

205. Hon. Josiah Quincy, Mayor of Boston, 1823-1829; b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

Museum of Fine Arts, Boston.

206. Counsellor Dunn. An Irish gentleman who came to this country to study the Indian languages.

Martin Brimmer.

207. Bishop Cheverus.

Mrs. D. Greenough.

208. Mrs. N. Coffin.

Nathan Appleton.

JOHN NEAGLE: b. 1799; d. 1865.

A portrait painter comparatively self-taught. Began the practice of the higher branches of his profession in 1818 in Philadelphia, settling in Lexington, Ky., and finally in New Orleans. He was a son-in-law of the artist Sully, from whom, in early life, he received much encouragement and help.

209. Portrait of Gilbert Stuart.

Athenæum.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chat-ham" and "The Death of Major Peirson," both now in the National Gallery of London.

210. Portrait of Col. Josiah Quincy. 1769.

The Misses Quincy.

213. Portrait of John Greene.

Mrs. L. Terry.

214. Portrait of Thomas Cary.

Thos. G. Cary.

CHESTER HARDING: b. Conway, Mass., 1792; d. 1866.

Began life as a pedler in Western New York; painted signs for some time, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of the art he became popular and fashionable. He lived in St. Louis, Philadelphia, and Boston, and went to London at the height of his fame.

215. Portrait of Miss Hannah Adams. *Athenæum.*

G. STUART NEWTON: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

216. John Adams. *Athenæum.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

217. Judge Edmund Quincy.

UNKNOWN.

218. Portrait of Irving. *Athenæum.*

JOSEPH AMES: b. New Hampshire, 1816; d. 1872.

Studied in Rome; opened a studio in Boston, but afterwards settled in New York, where he died.

219. Portrait of Daniel Webster. *Mrs. Moulton.*
For sale.

J. B. GREUZE.

220. Portrait of Franklin.

Athenæum.

WILLIAM PAGE: b. Albany, 1811.

Studied under Prof. Morse and at the National Academy.

Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome. Now resides in New York.

221. Portrait of John Quincy Adams. *From Faneuil Hall.*

STUART NEWTON. (See No. 216.)

222. Portrait of Samuel Appleton.

T. G. Appleton.

F. WALKER.

223. Portrait of Washington Allston. Painted in London about 1807. Bequest to the Museum from John E. Allston.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston.

224. Elijah fed by the Ravens. Museum of Fine Arts.
Gift of Mrs. and Miss Hooper.

225. Isaac of York. *Athenæum.*
Ivanhoe.

226. Sketch of a Polish Jew. *Athenæum.*

227. Moonlight. *Wm. Sturgis Bigelow.*

228. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

230. The Flight of Florimel. *Mrs. Baldwin*
Faery Queen.

231. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.

— *W. A.*

233. Rising of a Thunder-Storm at Sea; pilot boat going off to a ship. Museum of Fine Arts. Purchased.

234. Portrait of Benjamin West, P. R. A. *Athenæum.*

The head painted in London, 1814; drapery and background added in 1837, Cambridge.

235. Portrait of John Harris. Museum.

Gift of Miss Harris.

FREDERICK P. VINTON.

240. Portrait of William Warren.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut, after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

- 242, 243. Portraits of Mr. and Mrs. Stephen Minot.

Gift of Miss Minot.

J. B. BLACKBURN.

244. Portrait of Col. Jonathan Warner, of Portsmouth, N. H.

L. B. Casseaux.

J. S. COPLEY. (See 210.)

245. Washington. From the "Copley Miniature."

It is alleged by the owner that this portrait was enlarged by Copley himself from a miniature which he had painted of Washington, in the uniform of a major in the British service, when he came to Boston, after Braddock's defeat, to announce to Governor Shirley the death of his son. The original miniature is owned by Mr. W. H. Huntington of New York.

Lent by *Mr. Thomas Inglis.*

G. STUART NEWTON. (See 216.)

246. Portrait of Fisher Ames, after Stuart. *Athenæum.*

THOMAS SULLY.

247. Portrait of Mrs. Royal Tyler. *W. R. Tyler.*

TITIAN (Tiziano Vecellio da Cadore): b. at the Castle of Cadore, in the Friuli, 1477; d. 1576.

A pupil with Giorgione of Gentile and Giovanni Bellini at Venice. His works are very numerous, and are scattered throughout Europe, in all the royal collections and the most celebrated private galleries. He is considered the greatest master of coloring whom the world has produced, but did not attain the same eminence in design. As a portrait painter he was incomparable, and his portraits are very numerous. His principal works are at Venice and Madrid.

250. Marriage of St. Catherine.

This picture was formerly in the Barbarigo collection of Venice. About the year 1820, it passed into a collateral branch of that family. It will be remembered that in 1850, from the remains of this collection, the Emperor of Russia laid the foundation of the gallery now known as the Hermitage, St. Petersburg. The picture has always been considered genuine, and entered in the printed insurance lists and inventories as an unquestionably

authentic Titian. The majority of the pictures of Titian in the Barbarigo collection were obtained from his son Pomponio Vecellio, who sold all the effects left by his father to the doge Mario Barbarigo. *T. C. Felton.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there 1594.

A pupil of Titian, and painter of a very large number of paintings, many of them of extraordinary size. He painted in both oil and fresco, and mostly figure pieces, although he excelled also in landscape and portraiture.

251. The Adoration of the Magi.

This painting also from the Barbarigo collection; its size was especially adapted to the position which it occupied in the Casa Barbarigo, where it hung without a frame. It is very similar to a picture of the same subject in the lower hall of the Scuola San Rocco, Venice. The kneeling figure is exactly similar, the virgin and child bear strong resemblance, and the prominent introduction of two doves, peculiar to Tintoretto, is the same in both.

T. C. Felton.

BONIFACIO VENEZIANO: a painter who flourished in the finest era of Venetian art; b. at Venice, about 1491; d. 1553.

A pupil of Palma Vecchio, and a student of the works of Titian, whose coloring he closely approached in excellence. Many large works by him exist in the churches and public buildings of Venice.

252. Adoration of the Magi.

Formerly in the Schönbrunn gallery of Vienna, brought by one of the Counts of Schönbrunn to Vienna about 1840. Very similar to several in the Venetian Academy, and always considered very characteristic of Bonifacio.

T. C. Felton.

VENETIAN SCHOOL.

253. The Virgin and St. Francis.

T. G. Appleton.

PARIS BORDONE.

254. Virgin and Child with St. Francis. *T. C. Felton.*

TINTORETTO.

255. Deposition from the Cross. *T. G. Appleton.*

SCHOOL OF PERUGINO.

256. Head of St. Sebastian. *T. C. Felton.*

NICHOLAUS DA VOLTRI. On wood.

257. Madonna and Child, Donor in Adoration.

Sint gives the date of birth of this artist as 1417, and states that he was the only eminent artist that Genoa produced. (Voltri is a small town close to Genoa.) According to a note of the late Federigo Querci della Rovere, of Venice, the proper dates are 1491-1530. According to the same note, the present picture is mentioned as an almost if not quite unique specimen of this artist.

T. C. Felton

ANNIBALE CARACCI: b. Bologna, 1560; d. 1609.

His cousin, Ludovico Caracci, who was five years his senior, was his only master. In 1580 he remained at Parma three years, studying the works of Correggio. In 1589 the three Caracci opened their academy at Bologna. In 1600 he was invited to Rome by Cardinal Farnese, to decorate the ceiling of the Farnese Palace, — his most extensive work.

258. The Holy Family.

Lent by Mr. George Walker, of Springfield, Mass.

Ascribed to TINTORETTO. (See No. 251.)

259. Head of a Man. Bequest of Stephen H. Perkins.

TUSCAN SCHOOL.

260. Head of an old Man.

Martin Brimmer.

POLIDORO DA CARAVAGGIO, Attributed to.

261. The Three Graces. From Raphael's fresco in the Farnesina, Rome. In the original, the figures are undraped.

GRIMANI. Hubert Jakobsz: b. Delft, 1599; d. 1629. Assumed in Venice the name of his patron Doge, Grimani.

262. Head of a Girl.

Athencæum.

BARTOLOMÉO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

263. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Q. A. Shaw.*

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice. His works are conspicuous for Venetian excellence of color and for masterly chiaro-scuro, and some of his best pictures are not unworthy of Titian. He excelled in landscape and animals, and his works are very numerous in the Venetian state.

264. The Scourging of Christ.

Q. A. Shaw.

ORIZONTI. (So called.) Johannes Foon Bloemen.

265 and 266. Landscape.

Frank W. Loring.

VENETIAN SCHOOL.

267. A Head.

T. C. Felton.

CARLO MARATTI. (See No. 431.)

268, 269. Decorative Panels, the Figures by Maratti,
festoons of Fruit and Flowers by Mario dei
Fiori. From Palazzo Rospigliosi.

F. W. Loring.

270. Holy Family.

Martin Brimmer.

PARMEGIANO (Francesco Mazzuoli): b. Parma, 1503; d. 1540.

271. Head of a Woman.

F. W. Loring.

EARLY ITALIAN SCHOOL (on panel, in tempora).

272. St. Veronica displaying the likeness of Christ on the
handkerchief.

Gift of Nathan Appleton.

SCHOOL OF WOVERMAN.

273. Horsemen before a Castle.

T. G. Appleton.

LUCA GIORDANO, Naples: b. 1632; d. 1705.

274. The Eucharist.

Gift of Mrs. Thies.

WATER-COLOR ROOM.

OILS.

LUCA GIORDANO (?).

300. Charity.

Frank Hill Smith.

HANS HOLBEIN: b. Augsburg, 1498 ; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

301. A Donor and his two patron saints, St. Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute

accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

FRA BARTOLOMÉO (Baccio della Porta): b. near Florence, 1469; d. there, 1517.

He began his artistic career in the school of Cosimo Roselli; studied the antiquities of the Medicis Gardens, and especially the works of Leonardo da Vinci; an ardent follower of Savonarola, in whose convent of San Marco he was besieged, together with its inmates, in 1498. In consequence of a vow to espouse religion, should he escape the danger he was then in, he became a Dominican friar in 1500, at the age of thirty-one. He then abandoned painting for a number of years, but afterwards resumed it, and perfected himself by studies, in Rome and Florence, of the great masters of the time.

302. Saints in Adoration, part of a predella.

Mrs. Jackson.

RICHARD PARKES BONINGTON: b. 1801; d. 1828. England.

303. Scene from Gil Blas.

T. G. Appleton.

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

304. Chapeau Blanc. *Athenæum.* *Dowse Collection.*

LUCAS CRANACH: b. Cranach, 1472.

305. Deposition from the Cross. Sumner bequest.

P. P. RUBENS: b. Westphalia, 1577.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

“Rubens,” says Sir Joshua Reynolds, “was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens’ masterpiece is generally considered ‘The Descent from the Cross,’ at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces.”

306. Bacchus with Attendant Fawn and Satyr. *M. F. A.*

AFTER HANS HOLBEIN (?).

307. Portrait. Sumner bequest.

J. B. S. CHARDIN: b. Paris, 1701.

308. Still Life. Gift of Mrs. Peter C. Brooks.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the restoration, in 1816, he was obliged to leave France, and settled in Brussels.

309. (A Study.) Hector drawn at the Chariot of Achilles. Gift of Mrs. E. D. Cheney.

GERARD DOUW: b. Leyden, 1613; d. Leyden, 1675. (Attributed to.)

One of the most celebrated of the Dutch *genre* painters. He attained wonderful mastery of execution, and his works are remarkable for high finish and lightness of handling.

310. The Lace-Maker. Sumner Bequest.

DAVID VINCKENBOOMS: b. at Mechlin, 1578; d. Amsterdam, 1629.

He painted landscapes of a small size in the style of Savery and Brengel. He occasionally painted historical subjects, in which the landscape serves as the background.

311. A Fight with Death. Sumner Bequest.

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

A pupil of Frans Hals, and etcher as well as painter.

312. Dutch Boors. C. W. Galloupe.

JAN STEEN: b. Leyden, 1626; d. Leyden, 1679.

Dutch school. Pupil of Van Ostade and Van Goyen.

313. The Broken Pitcher.

C. W. Galloupe.

The paintings grouped together, Nos. 314 to 323, were owned by Prince Demidoff, and purchased at the sale at the palace of San Donato in 1880, by Mr. Stanton Blake.

The descriptions here given are translations from the official catalogue. The figures enclosed in brackets indicate the numbers at the sale.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

314. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

WILLEM KALF: b. 1630; d. 1693.

315. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which

are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

316. *The Usurer.* [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

317. *The Jealous Husband.* [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "*The Listener*," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: height, 0 m. 70 cent.; width, 0 m. 50 cent.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

318. Soap-bubbles. [1048.]

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing Cupids playing. The little boy sitting upon the window-seat holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl inside holds a shell with the soap-suds. A curtain, partly lifted, discloses some pieces of furniture in the room.

Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

319. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

320. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

JACOB VAN RUYSDAEL (1625-1681) and PHILIP WOUWERMAN (1620-1668).

321. The Ruined Cottage. [1133.]

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

AELBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

322. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

323. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw, the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

For sale.

JOHN VAN HUGTENBURGH; b. Haarlem, 1646; d. 1733.

Pupil of Van der Meulen.

324. Cavalry Skirmish.

Nathan Appleton.

AGNOLO DI DONNINO.

326. Virgin and Child.

Martin Brimmer.

ADRIAN VAN DER VELDE: b. Amsterdam, 1639; d. Amsterdam, 1672.

Dutch school. A pupil of Wynants. He was much occupied in inserting figures in the pictures of landscape painters of his school.

327. Sea Piece.

Presented by Stephen H. Perkins.

EGBERT VAN DER POEL.

Dutch school.

328. Ruined Cottage.

Nathan Appleton.

ALBERT DURER (attributed to).

329. St. John in Prison.

Joseph Burnett.

ALBERT CUYP: b. at Dordrecht, 1605.

Though known chiefly as a landscape painter, he executed also some good portraits. The management of light was his great power, and he has been called the "Dutch Claude." Among the best of cattle painters.

330. Cuyp's Daughter. Sumner bequest.

NICCOLO CANZONI.

331. Dante and Virgil meeting Homer. *Chas. C. Perkins.*

F. A. MORITZ RETZSCH: b. Dresden, 1779.

Studied in the Dresden Academy. Gained considerable distinction by his pictures illustrating the works of Goethe, Schiller, and Shakespeare.

332. Copy of Madonna di San Sisto.
Bequest of S. H. Perkins.

SPANISH SCHOOL.

333. St. Francis. *Thos. Robinson.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

338. Portrait of Benj. West. Bequest of S. H. Perkins.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion. He exhibited altogether two hundred and forty-five works at the Royal Academy.

339. The Banished Lord. Bequest of S. H. Perkins.

340. Portrait of Miss Louisa Pyne.

Presented by Thos. G. Appleton.

JONES, GEORGE, R. A. (?)

341. Naval Battle.

Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; R. A., 1829; d. 1837.

“His landscapes are conspicuous for their simplicity of subject, and he was the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes.”

342. His Native Village.

Thos. G. Appleton.

343. Landscape.

Martin Brimmer.

(Attributed to Constable.)

344. — on the —.

Bequest of Mrs. B. D. Greene.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. “The Beauties of the Court of Charles II.,” at Hampton Court Palace, are among the best preserved of his works.

345. Portrait of Sir Charles Hobby.

Athenæum.

WILLIAM ETTY, English School: b. 1789; d. 1849.

Pupil of Sir Thomas Lawrence.

346. Woman Reclining.

John H. Sturgis.

SOLOMON RUYSDAEL.

347. The Ford.

The Heirs of Mrs. B. D. Greene.

GEORGE MORLAND.

348. Interior of a Stable.

T. G. Appleton.

WATER COLORS.

JOHN W. BUNNEY.

350. Choir and Apse of San Vitale, Ravenna, 1874.
Bequest of Stephen H. Perkins.

ARMAND THÉOPHILE CASSAGNE.

351. Le Dormoir du Nid de l'Aigle.
Gift of Mrs. Caroline Tappan.
352. Le Charlemagne et le Rolland.
Gift of Mrs. Caroline Tappan.

J. ROLLIN TILTON, Rome: b. Boston.

353. Olevano.
354. Convent of the Lido, Venice. Early Morning.
355. Capuchin Convent at Perugia.
356. Bazaar, Cairo.
357. Tower della Cattiva, Alhambra.

CHARLES GABRIEL GLEYRE. Swiss, 1807-1874.

358. Portrait of a Rumeliot Captain of Palacars.
Edward J. Lowell.

WINSLOW HOMER, New York: b. Boston, 1836.

359. Fishwomen on the English Coast.
John T. Morse, Jr.

EDWARD C. CABOT, Boston.

360. Beacon Street.

MISS SARAH FORBES, Milton.

361. Tupelo Swamp, Naushon, Mass. *The Artist.*

FREDERICK CROWNINSHIELD, Boston.

Pupil of Cabanel and Couture.

362. Study from Nature. *The Artist.*

S. P. R. TRISCOTT: b. in England; studio in Boston.

363. Rocks at Gloucester, Mass.

L. MONER. Spanish School.

364. { Moors Smoking.
The Bibliophiles.
The Wine Gate, Alhambra.
The Window of Boabdil.

Miss S. Loring.

WASHINGTON ALLSTON. (See No. 224.)

365. Storm at Sea, 1818.

The Ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.

Mr. S. Franklin Dexter.

366. Polyphemus groping for the Companions of Ulysses.

Drawn on shipboard.

Mrs. Baldwin.

PASTELS, DRAWINGS, ETC.

WASHINGTON ALLSTON. (See No. 224.)

367. } Tracings from the original picture of Jacob's
368. } Dream; at Petworth Castle.
369. Uriel in the Sun. Tracing? from the picture at
Strafford House.
370. Una. Tracing from the outline of the painting
owned by Mrs. Hatch, Medford.

MORITZ RETZSCH.

372. The Rest in Egypt. Gift of John A. Higginson.

CHATILLON. After David.

373. Napoleon. *Dr. Algernon Coolidge*

FRANÇOIS LOUIS FRANÇAIS.

374. Landscape. (India ink.)

Gift of E. D. Boit.

G. STUART NEWTON. (See Nos. 216, 341.)

Sketches made when a pupil of the Royal Academy,
1817.

375. Samuel Rogers.

376. H. Fuseli.

JAPANESE.

378. Drawing of a Crow in India ink.

SECOND PRINT ROOM.

The drawings and studies numbered as follows are hung above the cases of the Second Print Room.

PAUL DELAROCHE.

550. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for \$1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

WASHINGTON ALLSTON. (See No. 224.)

Sketches, unfinished oils, etc.

551. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

552. Dido and Anna. Study for 568.

553. Landscape.

554. Titania's Court. An outline.

555. Ship at Sea. Sketch in chalk.

556. Same. Small size, study in oil.

557. Christ healing the Sick. First Study.

558. Death of King John.

559. Head of a Woman in profile.

560. Study for Belshazzar's Feast.

561. "A Troubadour."? Girl in male costume.

592. Lover playing on a Guitar.

563. A Sibyl.

- 564. Copy of Rubens's Cupid playing with the helmet of Mars.
- 565. A Sibyl. Outline in chalk. Life size.
- 566. Heliodorus driven from the Temple. Sketch in chalk.
- 567. Study for a Portrait of Loammi Baldwin.

Mrs. Baldwin.

- 568. Dido and Anna. Outline in umber and chalk. Life size.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

THE GRAY COLLECTION OF ENGRAVINGS.

Cases I to XXI.

REMBRANDT VAN RYN: b. near Leyden, 1606; d. at Amsterdam, 1669.

Eighty prints belonging to the *Gray Collection*. Cases 1 to 9.

Case I.

- 1. The Blind Fiddler led by his Dog. 2d state. B. 138
- 2. Christ driving the Money-Changers from the Temple. Between 1st and 2d state. B. 69
- 3. Rembrandt, bust in an oval. 3d state. B. 23
- 4. Virgin and Child in Clouds. Early impression. B. 61
- 5. The Triumph of Mordecai. Fine impression, full of burr. B. 40
- 6. A Beggar Couple by a Mound. Between 3d and 4th states. B. 165
- 7. Rest in Egypt. Delicate impression. B. 58
- 8. Descent from the Cross: a night piece. B. 83
- 9. Descent from the Cross: a sketch. B. 82
- 10. Ecce Homo. 1st state of the finished plate. B. 77

Case II.

- 11. Christ and the Samaritan Woman. 1st state. B. 71
- 12. The Presentation in the Temple. Early impression. B. 51

13.	The Good Samaritan.	B. 90
14.	Christ disputing with the Doctors.	B. 64
15.	Abraham sending away Hagar.	B. 30
16.	The Tribute Money. 3d state.	B. 68
17.	Abraham entertaining the Three Angels.	B. 29
18.	Abraham's Sacrifice.	B. 35
19.	The Return of the Prodigal Son.	B. 19
20.	The Deposition from the Cross. 2d state.	B. 81

Case III.

21.	A Man playing Cards.	B. 136
22.	The Same, retouched.	
23.	Christ Preaching, called "Le petit La Tombe." 2d state.	B. 67
24.	Coppenol. The Large Portrait. Superb im- pression; very rich.	B. 283
25.	A Beggar Family before the Door of a House.	B. 176
26.	The Persian.	B. 152
27.	The Nail Cutter, or Bathsheba.	B. 127

Case IV.

28.	Portrait of an old woman sitting with her hands crossed before her, looking to the right.	B. 343
29.	Portrait of an old woman sitting with her hand on her breast. 2d state.	B. 348
30.	The Crucifixion: an oval plate.	B. 79
31.	Jacob lamenting the Death of Joseph.	B. 38
32.	The Flight into Egypt: a night piece. 2d state.	B. 53
33.	The Star of the Three Kings: a night piece.	B. 113
34.	St. Jerome in his Chamber: a night piece. 2d state.	B. 105
35.	The Scholar meditating by his Lamp. 3d state.	B. 148
36.	Death of the Virgin.	B. 99

37. Our Lord Crucified between the two Thieves.

"The Three Crosses." 3d state.

B. 78

"The moment represented is the conclusion of the three hours' agony, when the darkness which has overspread the land is dispelled by the light which suddenly streams down upon the cross. There is an effect of something startling and unexpected about the whole of this superb composition; the figure on the cross is not of one dying, but of one just dead; the hardly closed eyes and fallen jaw, displaying the teeth, testify that the end has come. Upon the instantaneous return of the light the centurion falls upon his knee, the Virgin sinks backwards in a swoon; one near her is startled by her cry, another raises her hand to shade her eyes from the sudden gleam; one spectator covers his face with his hands, others look back with a movement of affright; two of the Jews who had derided the sufferer turn away to escape; even a dog, seen at the left, turns its head in terror as it hastens to follow. It is indeed a wonderful picture, and one which exhibits in the highest degree the genius of the master."

38. St. Jerome kneeling.

B. 102

39. St. Jerome sitting by a Tree.

B. 100

40. A Jew with a High Cap.

B. 133

41. A Pole with Cane and Sword. 2d state.

B. 141

Case VI.

42. Oriental Head, — called the portrait of Cats. B. 286

43. Jan Lutma. 2d state.

B. 276

44. The same, with more work. 2d state.

B. 276

45. Renier Ansloo

B. 271

46. Clement de Jonghe. 1st state.

B. 272

47. Cornelius Silvius.

B. 280

48. Man with a Square Beard and Split Fur Cap.

B. 265

49. Old Man with a Large Beard and Fur Cap. B. 262

50. Christ healing the Sick. Called the Hundred-Guilder Piece. 1st state. B. 74

An impression not strong or early of Bartsch's first state of the plate, with a pear-shaped arch in the back ground over the Saviour's head.

51. The same. 2d state. B. 74

With additional work [by Rembrandt before the re-touch of Capt. Baillie. The additional shading of the background covers the design of the arch. Brilliant impression; full of burr.

According to Bartsch, the title of "Hundred-Guilder Piece" came in this way: "A dealer in Italian prints offered some engravings by Marcantonio to Rembrandt, fixing the price of the whole at one hundred florins; but Rembrandt, instead of purchasing them, proposed an exchange of this print, which was accepted, and the dealer departed, contented with his bargain." This version is, however, not fully proven.

Cases V. and VII.

52. A Man under a Trellis. B. 257
 53. A Young Couple walking, surprised by Death. B. 109
 54. A Young Man musing. B. 268
 55. A Woman sitting before a Stove. 4th state. B. 197
 56. Uytenbogaert "The Gold-Weigher." 2d state. B. 281
 57. "The Burgomaster Six." B. 285, between 1st and 2d states.

Impression on Japan paper before the inscription in the margin at the left corner. Rare and precious impression, in fine condition.

"The plate of this beautiful portrait is still in existence, owned by Mr. J. P. Six, of Amsterdam. As an example of etching, this print will repay long and careful study. The accuracy of eye and hand requisite to work up the shadows was something marvellous. The lines cross and recross in every imaginable direction,

but are never confused. The shadows, even in their very deepest, are transparent, and the amount of work in the whole print astonishing."

58.	Head of Rembrandt, with Frizzled Hair.	B. 8
59.	Bust of Rembrandt, with Fur Cap and Robe.	B. 14
60.	Old Man with Bald Head. 2d state.	B. 324
61.	Old Man with Large Beard and Fur Cap.	B. 312
62.	Doctor Faustus.	B. 270
63.	Woman preparing to Dress after Bathing.	
	2d state.	B. 199
64.	Young Haaring. 4th state.	B. 275

CASE VIII.

65.	Landscape, with a Mill, a Sail seen above a Cottage.	B. 226
66.	Rembrandt's Mill.	B. 233
67.	"The Three Trees,"—landscape.	B. 212
68.	St. Catherine, frequently called "The Little Jewish Bride."	B. 342
69.	Abraham caressing Isaac.	B. 33
70.	Head of an Old Woman, called "Head of Rembrandt's Mother." 2d state.	B. 351
71.	Return from Egypt.	B. 60
72.	Landscape, with a Sportsman. 1st state.	B. 211
73.	A Village by the High Road,—"Les Trois Chaumieres." 1st state.	B. 217
74.	Landscape, with a Draughtsman.	B. 219
75.	The Negress.	B. 205

Case IX.

76.	The Annunciation. 3d state.	B. 44
77.	The Stoning of St. Stephen.	B. 97
78.	The Pancake Woman.	B. 124
79.	Landscape, with a Cow Drinking.	B. 237
80.	Rembrandt and his Wife	B. 19

Cases X. to XIX.

Nos. 81 to 151. Seventy-one plates of the *Liber Studiorum*,
by J. M. W. Turner. Etching and mezzotint.

Gray Collection.

Cases XX., XXI.

Etchings by Francis Seymour Haden.

Gray Collection.

Cases XXII., XXIII., XXIV.

Engravings on wood by American artists.

Museum.

Case XXV.

Calais Pier. Etched by F. Seymour Haden, after Turner.

Gray Collection.

Cases XXVI., XXVII., XXVIII.

Etchings by American etchers.

Museum.

Cases XXX to XXXIX.

Photographs taken by Adolphe Braun, from drawings by the
old masters.

Boston Athenæum.

FIRST PRINT ROOM.

The Engravings hung in frames upon the walls of the FIRST PRINT ROOM were bequeathed by Mr. CHARLES SUMNER.

CASES 41 TO 67.

THE GRAY COLLECTION OF ENGRAVINGS, made by the late Francis C. Gray. Lent by Harvard University.

A number of prints are exhibited in Stalls; these are changed from time to time, so as to exhibit the collection in a chronological series. Opportunity will be given to students, on making appointment with the curator, to examine the collection more particularly.

IN THE HALL.

PAINTINGS AND DRAWINGS.

WASHINGTON ALLSTON.

401. Belshazzar's Feast.

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline, and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portrait painter in Philadelphia.

In 1776 he went to Rome, and remained in Italy three years, at the end of which time he settled in England.

He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

402. King Lear.

Athenæum.

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

405. Judith. (A copy.) *Athenæum.*

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858.

Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

406. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

J. SINGLETON COPLEY.

407. Portrait of Patrick Tracy. *P. T. Jackson.*

408. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

409. Roman Picture Gallery. *Athenæum.*

410. Interior of St. Peter's. *Athenæum.*

RUYSDAEL.

411. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

CHARLES LE BRUN. (See No. 430.)

413. Alexander and Diogenes. *J. G. Farwell.*

For Sale.

ROBERT HINCKLEY.

414. Le Modèle et la Bonne. *The Artist.*

FRANK DUVEINECK: b. in America.

Studied in Munich. A pupil of Diaz, and considered one of his best followers.

415. A Circassian. Gift of Miss A. Hooper.

WM. E. MARSHALL.

416. Portrait of Abraham Lincoln.

The Artist.

JOHN TRUMBULL. (See 242.)

417. The Sortie from Gibraltar, Nov. 27, 1781.

Athencæum.

Engraved by Sharp.

WM. M. CHASE, New York: b. in Indiana, 1849.

419. Portrait of President Hayes.

Painted for Memorial Hall, Cambridge.

DAVID NEAL: b. Lowell, Mass., 1837.

Went to Munich, 1861, where he has since lived. A pupil of the Chevalier Ainmuller and of Piloty. In 1876 he was awarded the great medal of the Royal Bavarian Academy of Fine Arts, for his "First Meeting of Mary Stuart and Rizzio." This medal is the highest gift of the Academy, and Mr. Neal the first American upon whom it has been bestowed.

420. Interior of Westminster Abbey.

Mrs. Francis Cutting.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

423, 424. L'Aller et le Retour du Marché.

Presented by the heirs of the late Peter Parker.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

425. Flower Piece.

Athencæum.

AFTER RAPHAEL.

427. *Madonna della Seggiola.*

Presented by Charles W. Galloupe.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

429. *The Ferry.*

Presented by the heirs of the late J. A. Blanchard.

CHARLES LE BRUN: b. Paris, 1619; d. 1690.

A *protégé* of Chancellor Seguier, who assisted in his education and sent him to Rome with Poussin in 1642, where he remained four years, and then returning to Paris he painted a very large number of works. He took an active part in the formation of the Royal Academy of Painting and Sculpture in 1648, and occupied all the posts of honor in this celebrated institution. In 1660 he was appointed by Colbert to be director of the Gobelin Tapestry Works, and furnished the designs which were there executed. He was made court painter to Louis XIV. in 1662, in consequence of his success in painting subjects drawn from the life of Alexander, which were executed in tapestry. In 1666 he profited by his great favor with Louis XIV. to obtain the establishment of a French school at Rome. He executed an enormous number of decorative paintings, many of them on the largest scale.

430. *Alexander and Thalestris.*

J. G. Farwell.

For sale.

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome 1713.

After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope

Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

431. Christ and the Woman of Samaria. *Athenæum.*

BOTTICELLI.

432. Copy of. *Miss Draper.*

THE DOWSE COLLECTION OF WATER-COLORS.

- 440 to 491. Copies of the Old Masters. The titles and names of the artists are given. Bequeathed to the Athenæum by the late Thomas Dowse.

EMMANUEL LEUTZE: b. in Würtemberg.

He came in childhood to America; of the Düsseldorf School.

492. Storming of Teocalli, Mexico. *Amos Binney.*

JULES JORDAN.

493. St. Maria della Salute, Venice.

CARLO MARCO. Hungarian.

494. Landscape after a Shower. *Mrs. Horatio Greenough.*

DR. WILLIAM RIMMER: 1816-1879.

- 500 to 512. Thirteen Drawings.

WILLIAM MORRIS HUNT.

Charcoals, Crayons, etc.

513. Portrait of Milton Sanford.

Gift of Mrs. Geo. W. Long.

- 514 to 527. Fourteen Drawings.

JEAN FRANÇOIS MILLET.

- 528 to 548. Twenty-one Drawings, Water-Colors, etc.

Gift of Martin Brimmer.

SCULPTURE.

AUGUSTUS SAINT-GAUDENS, New York.

Pupil of Jouffroy.

1. Bronze Medallion, Bastien-LePage, Paris, 1880.

Purchased at the Exhibition of 1880.

OLIN L. WARNER, New York: b. Sheffield, Conn.

Pupil of Jouffroy.

2. Bust of Miss Maud Morgan, N. Y., 1880.

Purchased at the Exhibition of 1880.

DR. WILLIAM RIMMER: b. 1816; d. 1879.

3. The Falling Gladiator.

4. Centaur.

} *Rimmer Estate.*

FRANZ XAVIER DENGLE, of Covington, Ky.: b. 1854; d. 1879.

Educated at Munich, teacher in the school at the Museum.

A group of casts and sketches given to the Museum by his father, F. X. Dengler.

5. Woman with a lady-bird.
6. The Sleeping Beauty.
7. Tristram and Iseult.
8. Caught.
9. Painting, Sculpture and Architecture; three sketches of statues for the façade of the Museum.
10. Bust of Henry F. Farney.
11. Bust of C. C. Moor.
12. The Pouting Boy.

BARON HENRI DE TRIQUETI.

15. Dante and Virgil, half-figures in bronze.

Gift of Mrs. Edward Lee Child.

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

16. Figure of Christ bound to a column.

0 m. 90 cent. high.

NAPOLÉON JACQUES.

17. Bronze Bust of Peter the Great, Emperor of Russia.

0 m. 40 cent. high.

MASK OF NAPOLEON.

18. From a cast taken by Dr. F. Antommarchi immediately after death.

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GALLERY OF TEXTILES.

TAPESTRIES.

THE three magnificent specimens of tapestry lent to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The dimensions of the two largest are 20 x 12, the third is 15 x 12. They represent Summer, Autumn, and Winter. They are supposed to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries *de haute lisse*, i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called *basse lisse*) by the Flemish and French artisans in the fourteenth century.

The question is often asked as to how far such textile fabrics are the work of the hand. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on

the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

THREE SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly, representing Summer, Autumn, and Winter. *Lent by the late Geo. O. Hovey.*

GOBELIN TAPESTRY of the 15th century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the right are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

AN ARRAZZETTO of the 16th century. Subject, the Assumption of the Virgin Mary. Design of the Raphael-esque school. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Athenæum.

TAPESTRY. Designed by Le Brun. *Lent by John H. Sturgis.*

Large BRUSSELS TAPESTRY. Sacrifice in the Temple. Signed F. v. H. (Van der Hecke?)

Ralph B. King, N. Y.

Over the entrance, fine BRUSSELS TAPESTRY, signed, representing a fight for a standard. Size, 15.9 x 13 ft.

Lent by Mrs. Geo. Hearst.

On the walls are hung several fine specimens of PERSIAN FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

PERSIAN RUG. Presented to a French minister at the court of the Shah, and purchased at sale of his effects. Fine Cashmere wool; design very rich and beautiful. Presented by George B. Dorr.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 TO 4.

ITALIAN TEXTILES AND EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum. Nos. 1, 3, and 5 are on the wall, 4, 10, and 11 are hung in the Lawrence Room.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work of the end of the 16th century.
- 3, 4. Two others, but smaller, with children supporting the shield; end of the 16th century.
5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.
6. SMALL TUNIC of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color; same date.
- . SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-colored velvet.
9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.
10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.
11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.
12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.
13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.
14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.
15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.
16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinal Altieri. Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.

26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored, in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
 27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
 28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
 29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
 30. COPE, of cut velvet, green on green. Italian. 16th century.
 31. LETTER POUCH, with embroideries of silk and gold. 17th century.
-

CASE 5.

AMERICAN EMBROIDERIES. Work of Mrs. O. W. Holmes, Jr., Mrs. Wm. F. Weld, Miss Oakey, Mrs. Damoreau, and the School of Art Needlework, also various old samplers.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centre-pieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk ; MOORISH, in white silk.
J. W. Paige.

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

CASES NOS. 7 TO 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*

SADDLE CLOTH AND COLLAR. From the sack of the Summer palace. *Mrs. Edward J. Young.*

CHINESE DRESS. Woman of Rank. *Mrs. Edward J. Young.*

CASE 13.**LACES.**

A RICH COLLECTION, lent by *Mrs. Gardner Brewer*.

OTHERS, the gift of *Mrs. Geo. W. Wales*.

See also *Cases 18 and 19*.

POINT DE VENISE, ROSALINA AND POINT D'ALENÇON.

Mrs. R. C. Greenleaf, Jr.

OLD FLEMISH PILLOW LACE. *Mrs. Gibbs*.

CASE 14.

JAPANESE PRINTED COTTONS, of various and fanciful designs, presented by *B. W. Crowninshield*.

CASE 15.

PERUVIAN MUMMY-CLOTHS. A number of shirts, scarfs, blankets, etc., woven with various designs of grotesque faces, figures of men, and birds; a few are painted; also, some fantastical dolls. Gift of *E. W. Hooper*.

CASE 16.

FRAGMENT OF TAPESTRY. Gobelin. *Atheneum*.

CARDINAL'S CAMICE, plaited by nuns. *Miss Mary E. Williams*.

PILLOW-CASE of fine needle-work, embroidered in colored silks. Venetian. *Mrs. Cleveland*.

EGYPTIAN SILKS. Patterns presented by *Emil Brugsch*, Commissioner from Egypt at the Centennial Exhibition.

PINA SCARF from Manilla. Great variety of pattern. Gift of *Mrs. John L. Gardner*.

PINA HANDKERCHIEF. Gift of *Mrs. Wales*.

CASE 17.

Seventy-nine little figures illustrating the COSTUMES OF INDIA. *Edward Atkinson*.

CASES 18, 19, 20 and 21.

LACES, with others in Case No. 13. A VALUABLE COLLECTION, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 22.

TURKISH EMBROIDERY.

OLD TURKISH. *Miss Deacon.*

Gold on blue ground. Modern. *J. W. Paige.*

Other Specimens. Towels and covers.

MODERN ALEPPO SCARF. Cotton and silk. *Athenæum.*

HERZEGOVINA Embroideries. *Dr. Wm. Sturgis Bigelow.*

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, were taken from the Hôtel Montmorency, and subsequently built into the Deacon House. Purchased in part by the Museum, part by the Athenæum.

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV.

FLORENTINE CABINET OF CARVED WOOD. From the Villa Salviati. It contains some specimens of Greek vases. Lent by *Mrs. Lowell D. Allen.*

TWO HALL SEATS. Florentine and Venetian. Lent by *Mrs. Lowell D. Allen.*

JAPANESE SHRINE. The gilding of the wood is remarkable. The roof well displays the construction of temple roof in Japan. *C. A. Longfellow.*

WEST ROOM.

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last ten years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life,—a man's dinner,—make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations

did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faïences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as \$10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our nousehold life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work.

C. W. E.

The visitor will find antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian pottery on the first floor in the "Egyptian" and "Greek Vase" rooms. In the "West" room are, in Case A, specimens of Maiolica and Robbia ware; French, English, Delft, and Scandinavian pottery; in Case B, Compartments 1 to 10, porcelains, European and Oriental; Case C, Chinese porcelains; in Case D, specimens of Spanish, Moorish, Kabyle, and modern Egyptian work; in Case E, Persian and Rhodian ware and modern Bombay pottery; Case F, Japanese pottery; Case G, American pottery; Case H, Peruvian and Mexican pottery; and in Case I, pottery of the American Mound Builders.

CASE A. 1.

MAIOLICA AND ROBBIA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of *pietra* or *terra di Faenza*, whence the French derived the name of "*faïence*," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "*Mezza Maiolica*." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful,

iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540-1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "*amatorii*," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "*Camilla bella*," "*Lucia diva*," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Ceramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

A. 1.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.
2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border Iridescent glaze. Lawrence Collection.
4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.
5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.
6. MAIOLICA PLATE. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540-1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

- 8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A woodcut of one of these bottles is given in Burty's "*Chef d'Œuvre des Arts Industriels*," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

10. DISH, imitation(?). Bernard Palissy; born 1510, died 1580.
- 14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620.

Geo. W. Wales.

- 18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

- 21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

SIX CASTELLI CUPS. Painted by Grue, 1749.

Geo. W. Wales.

And several pieces lent by A. B. French and Mrs. Wm. M. Hunt.

Above case, TWO VASES, snake handles, 18 in.

Mrs. Wm. M. Hunt.

ROBBIA WARE. (*Above and by the Side of Case A.*)

30. MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

31. THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.
32. ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

TERRA-COTTA.

Standing by this case is a BUST OF MME. LAMBALLE? by Pajou, "Regis Sculptor," 1775. Presented by Geo. W. Wales.

Above the case, ST. JOHN, a half length, 16th century.
C. C. Perkins.

A. 2.

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc.

A. 3.

MODERN FRENCH POTTERY. Limoges, Nancy, Barbotine, Modern Palissy. Lent by Jones, *McDuffee & Stratton.*

CUP AND SAUCER, by Böttcher, 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

DELFT, thirteen pieces. Blue and polychrome. *Geo. W. Wales.*

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer Jas. D. Doulton.

A. 4.

MARIEBURG, RÖSTRAND, AND OLD ROUEN. *G. W. Wales.*

CASE B.

PORCELAIN.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years. The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows:—

Silica	.	.	.	.	.	.	47 per cent.
Alumina	.	.	.	.	.	.	40 "
Water	.	.	.	.	.	.	13 "

A block of pure kaoline from South Carolina can absorb 100 times its weight of water.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764 ; at the Hague, in 1778 ; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740 ; the Chelsea, in 1745 ; Derby, 1750 ; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760 ; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art. It is lent chiefly from the collections of Mrs. A. Burlingame, Mr. G. W. Wales, and Mrs. W. B. Swett. Especially noticeable are, in

B. 1.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman*. Other specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales*.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales*.

CROWN DERBY, several pieces. Lent by *Francis Brooks*.

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

COPENHAGEN, THE HAGUE, AND ST. PETERSBURG.

Three pieces of AGATE ware, produced by mixing clays of various colors, in imitation of marble or agate. Staffordshire (?). *Mrs. R. C. Greenleaf, Jr.*

B. 2.

BASES OF CANDELABRA, SÈVRES. *Francis Brooks*.

SÈVRES AIGUIÈRE. *G. W. Wales*.

SÈVRES CUP AND SAUCER. *Mrs. E. J. Lowell*.

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

TWO CORNUCOPIÆ (French, time of the Empire). *Miss M. G. Loring*.

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales*.

CAPO DI MONTE, BUEN RETIRO. *G. W. Wales*.

A COPY, by Minton, of a HENRI DEUX salt-cellar. The original is now in the S. Kensington Museum. Presented by G. W. Wales.

B. 3.

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN. *G. W. Wales* and *Mrs. D. H. Spooner*.

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

BERLIN. *Chas. T. How.*

BERLIN AND VIENNA. *G. W. Wales.*

B. 4.

BLUE NANKIN WARE, lent mostly by *Geo. W. Wales*. The RICE-PORCELAIN TEAPOT on middle shelf, by *Mrs. Burlingame*. It bears the date of the reign of Kien Lung, 1736-1795.

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

B. 5.

ROSADON VASE, Japanese, rich color, and TWO CRACKLED VASES. *W. Allan Gay*.

PALE BLUE VASE, centre of middle shelf. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Presented by *Geo. B. Dorr*.

LIVER COLORED VASE. *A. M. Knight*.

Numerous pieces lent by *Mrs. W. B. Swett*, *Geo. W. Wales*, *Mrs. D. M. Spooner*, and *Mrs. H. R. Sturgis*.

B. 6.

Two jars, OLD MING. *Boston Athenæum*.

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by *Mr. Geo. B. Dorr*.

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ENAMELLED EWER, of unusual form and decoration. *Mrs. Burlingame*.

BROWN BOWL, CRACKLED. *Mrs. Burlingame*.

Other pieces by *Mrs. Burlingame*, *Mrs. Swett*, and *G. W. Wales*.

B. 7.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

ALTAR CUP, white, very old and rare. *G. W. Wales.*

CELADON POT, three handles, reign of Yuang-tching, 1725-1735. *Mrs. Burlingame.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

In the flat compartments in front are —

B. 8.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

B. 9.

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

SNUFF BOTTLES. Lent by *Mrs. Burlingame.* The black one is of the reign of Ching-Wha, 1465-1468.

B. 10.

SNUFF BOTTLES. Thirty-one. Lent by *Mrs. Geo. W. Wales.*

Above the case are, —

ROSADON, or bullock's blood. By *Dr. W. S. Bigelow.*

A LARGE VASE, grotesquely mottled in blue and green Presented by *Mrs. S. D. Warren.*

PAIR VASES. White and red, with medallions in gold outline. Presented.

THE PLATES on the wall above were lent mostly by *Mr. Wales.*

CASE C.

CHINESE PORCELAINS. Seventy-two pieces. Lent by *Geo. W. Wales.*

Especially worthy of notice are, among others, —

CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles ground, TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side)

POT, lavender fleuré.

WATER-BOTTLE, robin's egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration,
metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above
case).

CASE D.

A BRICK FROM THE PORCELAIN TOWER OF NANKIN.

Tradition ascribes a fabulous age to the original tower;
it was rebuilt for the second time in the fifteenth cen-
tury, and was destroyed in the Taeping rebellion. Of
plain white porcelain. Gift of D. O. Clarke.

ANOTHER, WHITE ELEPHANT IN HIGH RELIEF. Presented
by M. Brimmer.

MOORISH POTTERY. Purchased at the Exhibition at Phila-
delphia.

KABYLE POTTERY. Painted by the women of the tribes
inhabiting the mountains of Algeria. Given by Miss
A. N. Towne.

SPANISH POTTERY. From Malaga. Lent by *Miss S.
Loring.*

Fourteen pieces of EGYPTIAN POTTERY, presented by Emil
Brugsch, Commissioner of Egypt to the Centennial
Exhibition, at Philadelphia.

COREAN and other pottery.

CASE E.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient
Scinde work. Gift of Geo. W. Wales.

AMERICAN POTTERY, twelve pieces from the Rookwood
Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols.

over

PERSIAN AND RHODIAN WARE. Lent by *G. W. Wales*.
SPANISH JAR, presented by *G. W. Wales*.

CASE F.

JAPANESE POTTERY, of various styles. Lent by *Dr. W. Sturgis Bigelow*.

CASE G.

AMERICAN POTTERY, from *J. & J. G. Low's Art Tile works*, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit.

JARS, VASES, etc., in various glazes, from the factory of *James Robertson & Sons*, Chelsea, Mass., four from the hands of *G. W. Fenety*. Gift of the makers.

PLATES decorated by *Miss Alice H. Cunningham*. MUG AND JAR by *Miss A. Lee*.

CASE H.

CASE I.

PERUVIAN AND MEXICAN POTTERY.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by *Mrs. Gardner Brewer* and *Miss Brewer*.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by *Dr. Geo. J. Engelmann*, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual report of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

“The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon’s tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata.”

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales*.

CASE J.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth*.

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon’s sale. *C. C. Perkins*

18 pieces of old Venetian glass. *Mrs. Wadsworth*.

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales*.

1 cup, highly colored Venetian glass. *G. W. Wales*.

CASE K.

JAPANESE ART.

IN THE FIRST COMPARTMENT.—PORCELAINS AND EARTH-ENWARE, mostly modern. Chiefly noticeable are, on the upper shelf, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe. PAIR OF VASES, procession of insects caricaturing a Daimio going to court. The lord, a butterfly, is mounted, soldiers precede, attendants bear the insignia of rank, while sombre-colored followers carry the provisions. On the next shelf, KIOTA VASE, a brilliant cock. A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. On bottom shelf, an HIBACHE, incense-burner.

K. 2.

BRONZES, mostly modern. FIVE TEAPOTS, of excellent design. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service. WOOD CARVING, a Gourd with a Snail.

The TALL VASES in this and the adjoining compartment are of the best of modern chiselling.

K. 3 and 4.

Case of PATTERNS of BRONZE manufacture. The variety of tone and texture, of inlaid, raised, and engraved work, and the imitation of the antique are very interesting.

LARGE BRONZE POT, very richly inlaid with gold and silver, decorated with birds and fantastic ornaments; handles of bamboo stem and leaves; was purchased at Philadelphia, and presented to the Museum.

BALL OF ROCK CRYSTAL. *Thos. Gaffield.*

SATSUMA JAR. *W. Allan Gay.*

LARGE KAGA BOWL. Lent by *S. W. French.*

SWORD. *Dr. W. S. Bigelow.*

FOUR PIECES OF EMBROIDERY. *Mrs. L. D. Allen.*

One from *S. K. Bayley.*

THREE PIECES OF DINNER SERVICE IN LACQUER, from the Heard Collection.

K. 5.

FIFTY-SEVEN TEAPOTS, mostly bronze.

K. 6.

LARGE VASE. *Chas. Wolcott Brooks.*

PAIR KIOYAKI VASES, eagle and pine. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

SMALL SATSUMA JAR. Very fine work. *J. W. Paige.*

LACQUER BOXES. Lent by *Edward Cunningham, C. W. Brooks, and S. K. Baylies.*

A NUMBER OF CURIOS in ivory and wood. *Mrs. W. B. Swett.*

Above the case:—

PAINTED SCREEN, rich gold decoration. Seventeenth (?) century. Gift of Oliver W. Peabody.

PAIR SATSUMA JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable *G. W. Wales.*

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl on doors, the inside richly inlaid with woods in various patterns. Presented by F. Amory and G. A. Goddard.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE L, on right.

A Case of JAPANESE CARVINGS, *Netsuke*, in ivory, wood, and lacquer. *Dr. Wm. Sturgis Bigelow.*

CASE M.

JAPANESE LACQUER.

A collection of very fine LACQUERS, medicine boxes, etc., and some silver work. Lent by *Dr. W. Sturgis Bigelow.*

CASE N.

LACQUER, CHINESE AND PERSIAN.

LACQUER BOX, inlaid with pearl, ivory, jade, talc, etc. *Dr. W. Sturgis Bigelow.*

CINNABAR LACQUER, BOWL AND TRAY *Dr. Geo. R. Hall.*
LACQUER BOX. *Mrs. P. T. Jackson.*

LOTUS LEAF AND FLOWER. Foochow lacquer. *Mrs. R. W. Greenleaf, Jr.*

SEVERAL PIECES LACQUER, from Cashmere. Model of Taj Mahal, etc. *S. K. Bayley.*

PERSIAN BOX. *Mrs. L. D. Allen.*

PERSIAN MIRROR CASE. *C. C. Perkins.*

PERSIAN WRITING BOX. Gift of E. W. Hooper.

CASE O.

CHINESE ART.

PORCELAIN STATUETTE of a household deity. Bequest of Mrs. James W. Sever.

JAR OF JADE (lapis nephriticus).

Lent by *Mrs. W. B. Swett.*

IMPERIAL SEAL, jade. Taken at the sacking of the Summer Palace, in 1860. *Dr. Geo. T. Moffat.*

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

HORSEMAN AT A SHRINE UNDER MOUNTAINS. Curious old bronze. *Mrs. Swett.*

VARIOUS BRONZES, some inlaid with silver.

HAIR AGATE SNUFF-BOX, CARNELIAN do., MOSS AGATE CUP, AMBER-COLORED AGATE CUP, CARVED CARNELIAN, CRYSTAL SEAL. *Mrs. Burlingame.*

CARVED SLATE SLAB.

PAINTING ON PORCELAIN, three plaques. Two remarkable Old CARVINGS IN WOOD. Lent by *A. D. Weld French.*

PAIR OF STONE BRACKETS from a Chinese temple. *J. F. Hunt.*

CASE P.

JAPANESE SWORDS. Especial attention is called to the decorative metal work. *Dr. Wm. Sturgis Bigelow.*

CHINESE ART.

CASE Q.

A Collection of JADES, unrivalled in extent and value, PORCELAINS, CLOISONNÉ, and BRONZES. Lent by *Edward Cunningham.*

CASE R.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is

soldered, giving an outline for the design. Within these walls the enamel is fused.

LIMOGES ENAMELS.

R. 1.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum*.

1. Pitcher (Aiguière) made by Leonard de Limoges (born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucent enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum*.

CHINESE AND JAPANESE ENAMELS.

R. 2, 3.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Three pieces by the *Athenæum*.

BOWL. *W. Allan Gay*.

PAIR OF JAPANESE VASES. Cloisonné on porcelain. *Edward Silsby*.

Also four pieces CHINESE and two of DRESDEN ENAMEL ON COPPER. Lent by *Mrs. G. H. Gay*.

CASE S.

S. 1.

JAPANESE BRONZES.

CYLINDRICAL VASE, with pendent rings. *W. Allan Gay*.

GREAT VARIETY OF BRONZES, some especially noticeable for fine shape. *Chas. Wolcott Brooks*.

ANTIQUE WATER JAR. Fine color. *Geo. A. Goddard*.

S. 2.

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

SCANDINAVIAN DRINKING-HORN. *Harleston Deacon.*

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish
a fine specimen of modern damaskeening, by Zuloaga.
Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work.

FORGED IRON WORK. Flowers from top of a-grille, cinque
cento work, Spanish; lock from Nuremberg; knocker
and door-pull, German; twisted candlestick, French;
a variety of keys. *J. W. Paige.*

WATER JAR OR POWDER HORN. Turkish, copper engraved
Athenæum.

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI CUP. By Donatello. 15th century.

IANNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

BAS-RELIEF (silvered). By Jean Goujon. 16th century.

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

S. 3.**ITALIAN BRONZES OF THE RENAISSANCE PERIOD.**

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich
ornaments. 15th century.

22. GILDED RELIQUARY, of Venetian style, in shape of a
bell. 15th century.

23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.
34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.

41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine sgraffite. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.
50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

S. 4.

ORIENTAL METAL-WORK.

BENARES BRASS WARE. *Edward J. Lowell and Mrs. Leeds.*

CASHMERE COPPER WARE, TINNED. Stamped in rich patterns. *Miss Lowell.*

TIN NIELLO CUP from Sealcote. *Miss Lowell.*

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige*. Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

Near this case on a pedestal, —

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

CASE T.

JAPANESE BRONZES, with some specimens of pottery.

BRONZE VASE, the body cut in wicker pattern, in high relief; a bird fighting with a snake.

Lent by *Dr. Wm. Sturgis Bigelow.*

CASES V AND W.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, etc., etc. Also, of arms and armor. Gift of Mrs. and Miss Brewer.

CASE X.

GOLD AND SILVER WORK.

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan.

MOORISH AND DAMASCENE EARRINGS. Lent by *J. W. Paige.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

- SMALL SILVER PLAQUE from the outside of a missal Saint praying. Repoussé work. Loaned by *C. C. Perkins*.
- SCARABS, Egyptian and Gnostic. Lent by *Mrs. L. D. Allen*.
- TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter*.
- ASSYRIAN CYLINDER, engraved.
- TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by *Dr. Bowditch*.
- BRONZE LAMP. Early Christian.
- SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odier of Paris. Presented by *Miss Salome J. Snow*.
- SEAL OF THE DUKE OF WELLINGTON. *Dr. Geo. T. Moffat*.
- TWO TEA CADDIES, owned successively by Byron, Thackeray, and Dickens. They bear the crest of Lord Byron. *Dr. Geo. T. Moffat*.
- SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of *H. P. Kidder*.
- THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker*.
- SNUFF-BOX of Gilbert Stuart. Presented by *Brooks Adams*.
- SILVER RUSSIAN HANGING LAMP. Lent, with sundry trinkets, among them a watch, on the back enamelled portrait of Voltaire, by *Nathan Appleton*.
- SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. Lent by *Mrs. Bruen*.
- AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins*.
- KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of *Mrs. R. Sullivan*.

ALGERINE HEAD-DRESS, cut from a sheet of silver. *Mrs. Sullivan.*

SILVER PITCHER. Chinese. *E. Cunningham.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

FRENCH FAN. *Mrs. G. W. Wales.*

CARVED IVORY, from Delhi.

CARVED RHINOCEROS HORN. } *S. K. Baylies.*

SILVER SURAIS, Cashmere.

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

GOLD PLATED SERAIS, Cashmere, and other pieces of Indian work. *Mr. and Mrs. E. J. Lowell.*

CASE Y.

MALACHITE BOX. Presented, with diploma of citizenship, to Mr. G. V. Fox, Assistant Secretary Navy, by the city of St. Petersburg. Lent by *Mr. Fox.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

TEN APOSTLE SPOONS of the seventeenth and eighteenth centuries. *Chas. T. How.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

MINIATURES.

Mrs. James Carter, 1798. By MALBONE. Bequest of Mrs. J. W. Sever.

Mrs. Fitz Herbert, Miss Gunning, and two others by COSWAY. Mme Pompadour and Angelica Kauffman. Lent by *Gen. Van Alen.*

Napoleon by DUCHESNE. *Mrs. P. T. Jackson.*

Russell Sturgis by Miss GOODRICH.

Others by H. G. FETTE, Miss ALLEN, etc.

BYZANTINE BOX, with figures of Madonna and Child, and Christ in royal robes, on a gold ground. On the reverse, the Annunciation, St. Peter and St. Paul. Lent by *Miss E. G. Cummings*.

HEAD IN FRESCO. School of Giotto. From the wall of a convent near Avignon, France. *F. C. Whitehouse*.

CASE Z.

MEDALS AND BRONZES.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. Loaned by *C. C. Perkins*.

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins*.

MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus*. Reverse. A castle. Inscribed, *Castellum Sigismondum Ariminense*. MCCCCXLVI. Loaned by *C. C. Perkins*.

MEDAL. Obverse, with profile head and this inscription. *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis*. Reverse. Female figure holding a broken column seated upon two elephants. MCCC.

Ditto. Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus*. *Matthei de Pastis*, MCCCCXLVI.

Ditto. Carolus Gratus, "*miles et comes Bononiensis*." Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

Ditto. Mahomet II. 1481. Reverse. Opus Constantii.

Ditto. Johanna Albizza, *uxor Laurentii de Tornabonis*. Reverse. A seated female figure.

Ditto. San Bernardino of Siena. Inscription: "*Coepit facere et postea docere*." Reverse. Christian monogram in a flaming circle. Opus Antonio Marescotto of Ferrara.

Ditto. F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris*.

Uitto. The Marquis Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

Ditto. The Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV., at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter*.

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins*.

37 CASTS OF MEDALS. Presented by *C. C. Perkins*.

94 FRENCH, ITALIAN, AND ENGLISH MEDALS. Reproductions from the Soulages Collection, South Kensington.

A Series of Medals. Electrotpe reproductions, 37 of ENGLISH and 90 of FRENCH SOVEREIGNS. Presented by *Dr. J. R. Chadwick*.

MEDAL struck in honor of *ELI K. PRICE*, president Numismatic and Ant. Society of Philadelphia.

CASE ZZ.

MEDALS, mostly Italian. Lent by *John H. Storer*.

ON THE WALL, SOUTHEAST CORNER. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige*. As also are the HINGES from Nuremberg, the German chest with remarkable LOCK, and the iron Spanish MONEY-BOX.

TREASURE CHEST OF IRON. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington*.

Above Case S, a highly decorative IRON GRILLE. Lent *R. M. Hunt*.

LAWRENCE ROOM.

FITTINGS IN CARVED OAK, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI. and Elizabeth of York, wife of Henry VII. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, copied from Holbein. Opposite are Elizabeth, and two others.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work. 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem.

CABINET.

C. A. Wellington.

Mrs. Wm. M. Hunt.

AN OLD FRIESLAND SLED. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

TWO SUITS OF ARMOR. Electrotpe reproduction of suits in the Tower of London stand in the corners.

ARMOR OF HENRI II. Reproduction. Gift of Mrs. J. B. H James.

ARMS AND ARMOR, lent by *Mr. Lowell D. Allen*. On the west wall, BURGUNDY HELMET, about 1550. SPEARS, 16th century, on one pair the arms of Nuremberg are engraved. GAUNTLETS, same date. SHIELD of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. CROSS BOW AND ARROWS; 17th century. Two MINERS' AXES, for parade, the handles of ivory, on which are engraved illustrations of a miner's duties.

Above the cornice. Four PAPPENHEIM HELMETS of the Thirty Years' War, a number of spears and halberds of the 16th century.

A TOLEDO RAPIER with inlaid hilt, and an Italian cross-bow. Lawrence bequest.

CUIRASS AND SABRE. From the field of Waterloo.

Atheneum.

ROOM OF WOOD CARVING, ARMS, AND ARMOR.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

THE ORIENTAL ARMS on the left, also, were purchased at Philadelphia and presented by a former citizen of Boston. The head-piece, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right, the bequest of T. B. Lawrence, are damaskeen work (steel inlaid with gold) of great beauty.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum*.

TWO TROPHIES OF ARMS AND ARMOR. (Electrotype reproductions.) Presented by a former citizen of Boston.

Lent by *Frederick Skinner*:—

'UIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Jgorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ARMS, PADDLES, etc., from the Sandwich Islands, twenty pieces. Gift of John H. Sturgis.

SPANISH CABINET. *E. B. Russell.*

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. No. 10 is in the Lawrence Room.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.
- 8 and 9. CARYATIDES, by Giovanni da Nola.
10. MONK'S FOLDING CHAIR. 14th century.
11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.

16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
 17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
 18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena.
 19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.
- MARQUETRY CHEST. Date, Louis XIV. *J. W. Paige.*

CASE A.

- FURNITURE carved by LUIGI FRULLINI, of Florence. Lent by *Miss Draper.*
- ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*
- IVORY THRONE FROM DELHI. *Edward J. Lowell.*
- JAPANESE PRESSED PAPERS.
- MOORISH LEATHER WORK.
- ITALIAN STAMPED LEATHER.

CASE B.

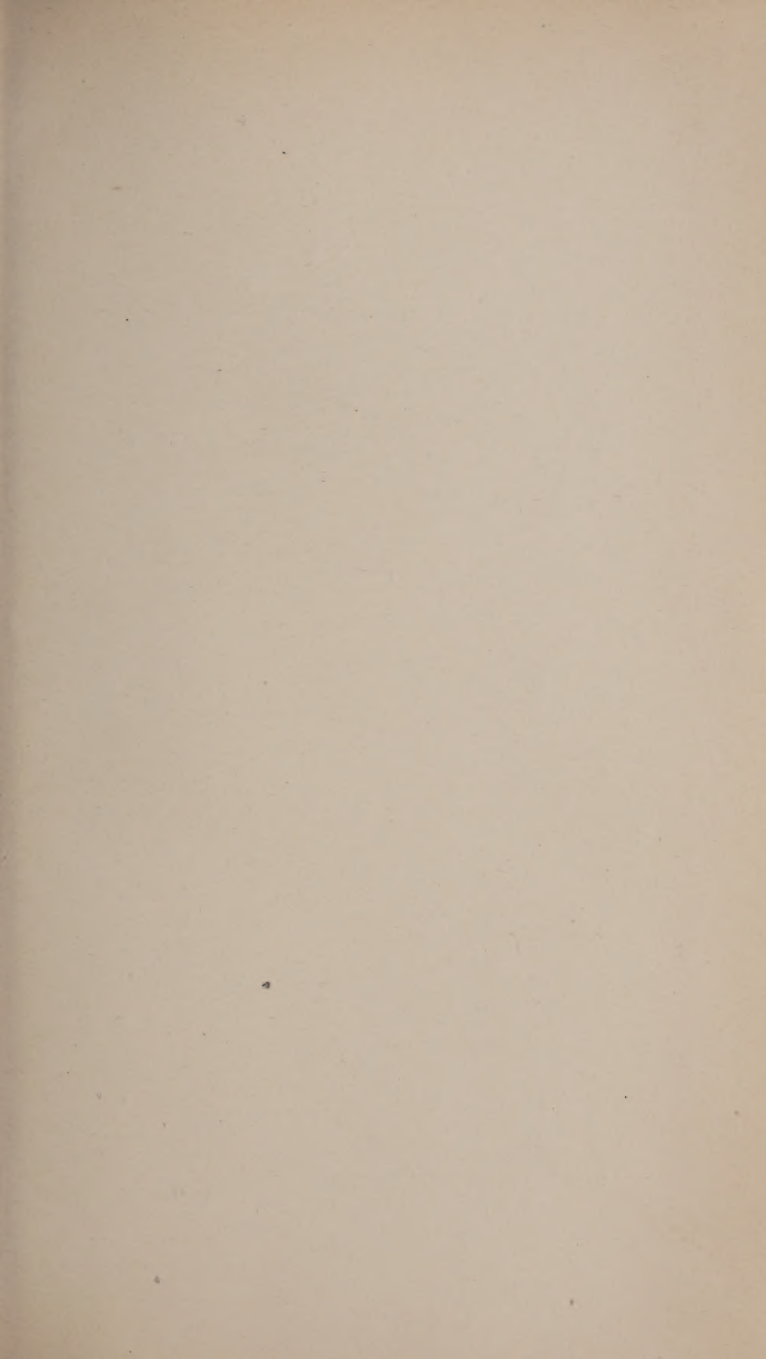
- WOOD CARVING. Arabesques. By Frullini, of Florence.
- STATUETTE OF KING ARTHUR OF ENGLAND. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*
- BOX-WOOD CROSS. Open-work carving. Byzantine.
- ST. JAMES OF COMPOSTELLA. Ivory statuette. Fifteenth century. Spanish.
- MADONNA AND CHILD. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*
- IVORY BOX of early date, bearing arms and initials of Vittoria Colonna. *Miss Stearns.*

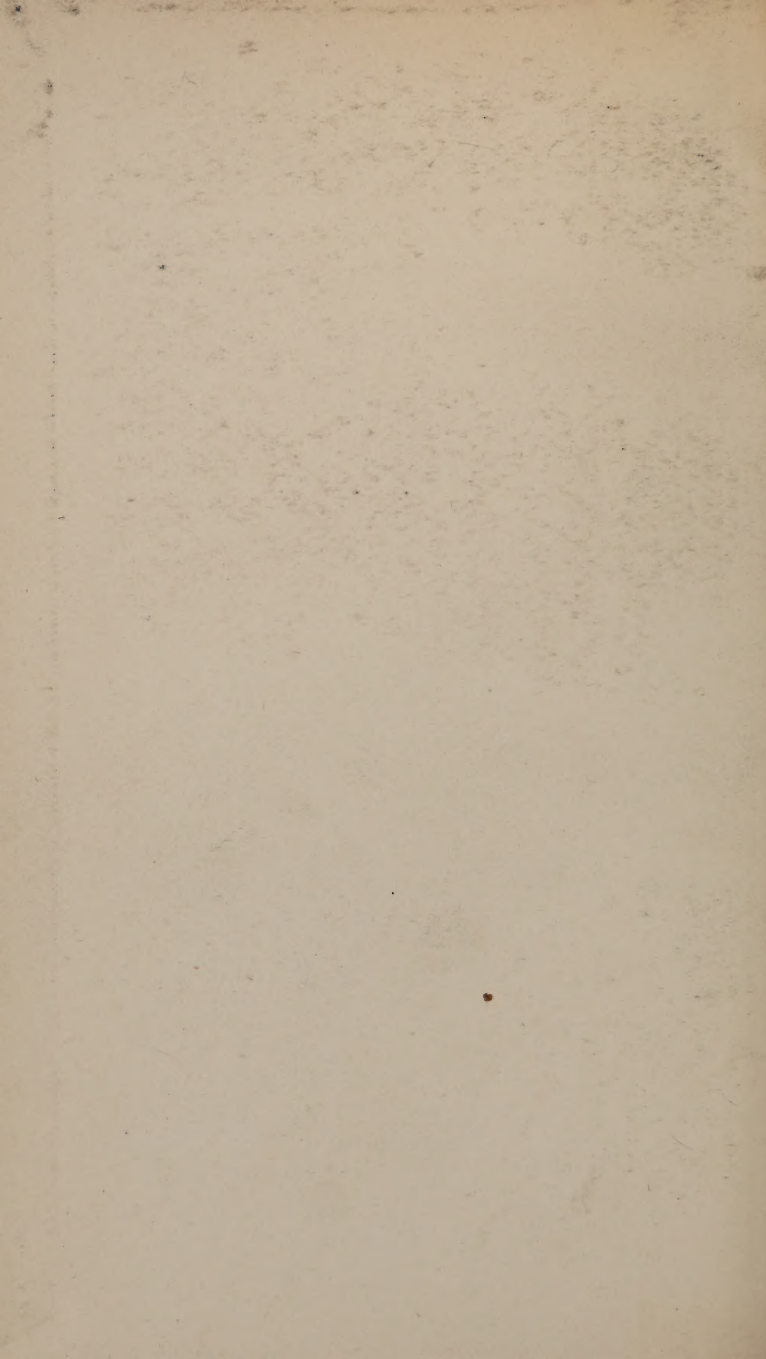
Numerous specimens of CHINESE and other Eastern carvings.

Outside is a WOODEN CASKET. Medici arms. *Miss Stearns.*

CASES C AND D.

Casts from ivory and carved wood work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.





B.P.L. Bindery
MAR 19 1892

